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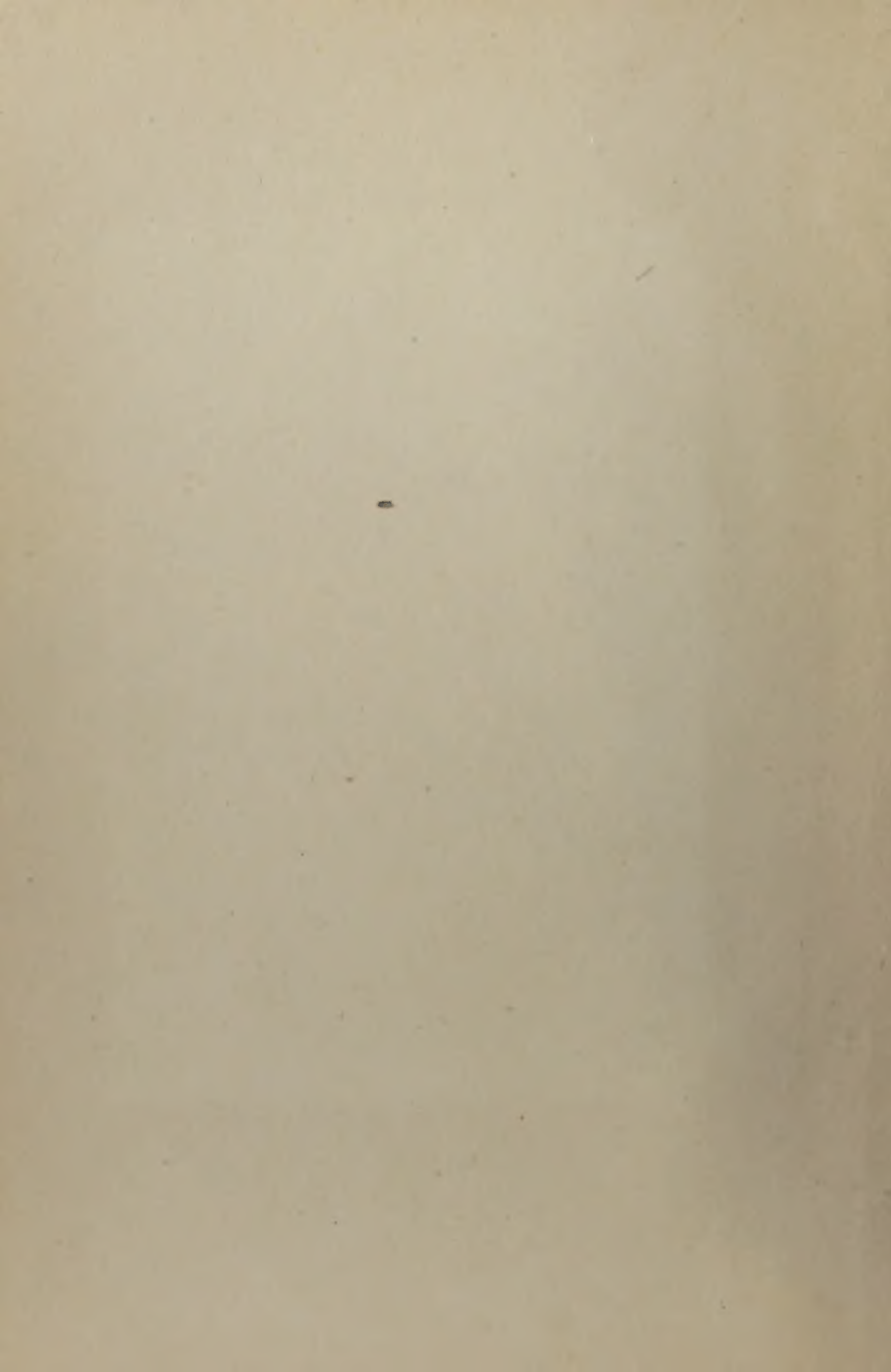
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# EURIPIDES

## ION

EDITED

*WITH INTRODUCTION, NOTES, AND CRITICAL APPENDIX*

*FOR UPPER AND MIDDLE FORMS*

BY

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PART I. INTRODUCTION AND TEXT

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## INTRODUCTION.

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THE date of the representation of the *Ion* is unknown, and the play itself affords little or nothing in the way of internal evidence. No inference Date of the  
play. can fairly be drawn from the supposed allusion, in l. 1592, to the victory of Phormion off the headland of Rhium in 429 B.C., the earliest date that can with any probability be assigned to the *Ion* being posterior to that event and the reference too slight to be of any real value. The evidence derived from versification, as shown in the free use of 'resolved' feet, both in iambic and lyric passages, and in the introduction of trochaic tetrameters, has been taken to indicate a rather late period, probably between the years 425 and 418 B.C., or even later still.

The usual introductory prologue precedes the action. In the older drama, where the subjects were taken from familiar legends and traditions, the audience The Prologue. were supposed to be well acquainted with the story; but owing to the greater complication of plot and novelty of incidents which Euripides introduced, an explanatory prologue became indispensable. This Prologue is accordingly spoken by Hermes, in the character of the brother of Apollo, by whose command the infant

child of Creusa had been secretly conveyed to Delphi<sup>1</sup>. If the whole of it be genuine (and the MSS. exhibit no evidence to the contrary), it must be admitted that it anticipates the *dénouement* to a greater extent than was absolutely required for the previous instruction of the audience. For Apollo is made to declare, not only his general intentions towards Ion and his descendants, but also part of the means whereby these intentions are to be accomplished (ll. 69-75), viz. the concealment for a time of his own paternity and the substitution of Xuthus as the reputed father of Ion, in order to secure his adoption into the royal family of the Erechtheidae.

[Klinkenberg, in his treatise *De Eurip. Prologorum Arte et Interpolatione* (1881) rejects a large portion of this prologue, especially ll. 20-27 and 67-75, and attempts to reconstruct the whole. But his arguments are far from convincing, though he justly observes that the prologues of Euripidean plays are peculiarly liable to interpolation, such additions being easily introduced and the play itself providing ample materials for the purpose.]

The Prologue ended, Hermes retires to await the result, and the first scene opens with the appearance of Ion in front of the temple, attended by the nobles of Delphi. In a monody of rare beauty he describes the duties of his office. Presently enter the Chorus, a company of Athenian maidens in attendance upon their queen Creusa. After admiring the temple and its sculptures they accost Ion and introduce him to their mistress, who is at this moment advancing. At the sight of

Summary of  
the Plot.

<sup>1</sup> The details of the story will be found in the summary prefixed to the notes on ll. 1-81, and need not be repeated here.

Apollo's temple she bursts into tears and Ion courteously inquires the cause of her sorrow. This leads to a long but skilfully contrived dialogue, in which Creusa tells Ion the reason of her visit to Delphi, how that she and her husband Xuthus are childless and are come to inquire of Phoebus concerning their hope of offspring. Ion relates his own story, lamenting that he knows not his parents and has no clue to finding them. Creusa moved to sympathy is led to disclose her secret, not in her own character, but pretending that she has come to Delphi on behalf of a 'friend' to consult Phoebus respecting the fate of her child. Ion discourages the attempt, but Creusa, upbraiding the god for his cruelty, declares her intention of pursuing the inquiry further<sup>1</sup>. Xuthus now appears from the oracle of Trophonius, where he has been told that they shall not return from Delphi childless. He announces this prediction and presently enters the temple, bidding Creusa pray for a successful issue. Ion, left alone, expostulates with Phoebus for his perfidy and retires from the scene.

After a choral ode, concluding with a picturesque description of the scene of Creusa's disaster, Ion re-enters and is met at the temple doors by Xuthus returning from the oracle. Xuthus greets Ion as his son, who at first resents his embraces, but after a long explanatory dialogue he is at last convinced. Xuthus then proposes to take Ion with him to Athens; Ion declines the honour, urging the well-known prejudice of the Athenians against aliens and the natural jealousy of Creusa at finding herself supplanted by a stranger. Xuthus overrules his objections, and

<sup>1</sup> Reading *ἔφευγαν* with Paley, l. 390.

proposes that Ion should invite the Delphians to a farewell banquet and then accompany his father to Athens in the character of a guest.

The Chorus express their suspicion of the oracle and condole with their mistress, denouncing the conduct of Xuthus and resenting the intrusion of an alien into the ancient family of Erechtheus.

Creusa now reappears, accompanied by an old retainer of her family. To them the Chorus reveal what they have learnt respecting Xuthus and his intentions; whereupon the old man, indignant at the supposed treachery of her husband, represents to Creusa in strong terms the consequences of Ion's adoption into the royal house, and urges her to immediate vengeance. Creusa vents her feelings in a passionate outburst of defiance against Apollo; this leads to further questioning, and the whole shameful secret is by degrees revealed. A plot is formed for the murder of Ion at the banquet by means of a subtle poison, which Creusa carries about her. The old man undertakes to attend the feast and drop the poison into the young man's cup; the Chorus invoke Hecate and the infernal powers to crown the enterprise with success.

Presently a servant rushes in with the news that the plot has been detected, and that the Delphians are seeking Creusa to stone her to death. In a long and picturesque narrative he tells the story of the discovery, brought about by a strange accident. The Chorus in a short ode express their despair of deliverance, after which Creusa appears fleeing from Ion and his armed attendants. By the advice of the Chorus she takes refuge at the altar of Apollo. Ion



bids his retainers drag her away; an altercation ensues, in which either party pleads the justice of its cause in an artfully constructed dialogue.

While Ion is hesitating, the Pythian prophetess comes upon the scene, bearing the covered cradle, in which Creusa's infant had been exposed. Ion removes the wrappings and discloses the tokens, placed by the mother with her child in the cradle<sup>1</sup>. By this means a recognition is effected; Creusa finds in Ion her long-lost son and declares that Apollo is his father. But Ion, unable to reconcile this assertion with the former declaration of the oracle to Xuthus, gives way to doubt, and is on the point of demanding an explanation from Phoebus himself, when Athena suddenly appears as the messenger of Apollo and confirms the statement of Creusa. She further predicts the destinies of Ion and his descendants and offers to conduct the mother and her son to Athens.

The above plot affords a striking instance of *complication* (δέσις) followed by *solution* (λύσις), as described by Aristotle in the eighteenth chapter of his *Poetics*. At the first meeting of Creusa and Ion mutual sympathies are aroused by the recital of past sufferings, but this does not lead to a 'recognition.' Matters are further complicated, when Xuthus has, as he believes, found his son and Creusa is left to bewail her forlorn condition. The attempt to murder Ion at the

<sup>1</sup> In the *Rudens* of Plautus there is a similar 'recognition' of a certain Palaestra as the lost daughter of Daemones, by means of tokens (*crepundia*) contained in a basket (*vidulus*), which has been rescued from the sea by a fisherman. Here, exactly as in the *Ion*, Palaestra is bidden to describe the tokens before seeing them, which she does to the satisfaction of Daemones and is acknowledged accordingly.

banquet is foiled by an accident, and Creusa in her turn is in danger of being slain by her own son. This crisis is averted by the appearance of the Pythian priestess with the 'tokens'; but even then for some time Ion refuses to be convinced. At last comes the actual 'recognition,' the mother and the son are reunited, and the mystery is explained. The numerous instances of tragic 'irony' throughout the play<sup>1</sup> add much to the effect of the several scenes.

The *Ion* is a drama of plot rather than of character. Apart from that of the hero himself, the character of Creusa alone has any distinctive features. In her we have a portraiture of Athenian εὐγένεια (l. 238), tried by a long course of adversity, and goaded by the intensity of her suffering to attempt a fearful crime. The victim of a brutal outrage at the hands of Apollo, by whom she believes herself to have been deserted, she prefers to endure in silence, rather than reveal the secret of her betrayal. At length, roused to fury by the discovery of her husband's supposed perfidy, she gives vent to her feelings in a passionate invective against the god who has wronged her, and by the aid of her faithful retainer devises a scheme of vengeance, which failing in its effect nearly leads to her own destruction. The pathos of the situation is heightened by the sympathetic offices of the Chorus, who devote themselves, even at the risk of their own lives as accomplices, to the cause of their mistress.

Ion is a type of youthful innocence and piety, consecrated

<sup>1</sup> See references under εἰρωνεία in the Index.

to Phoebus from his infancy and, like the Aztec Montezuma<sup>1</sup>, devoted to the ministry of the temple in which he serves. He is tenaciously jealous of his patron's honour and rejects with horror the imputation which Creusa had cast upon it in the character of her pretended 'friend' (l. 339). Even after the facts have proved too strong for his belief in the god's integrity, he still clings to a forlorn hope and suggests a plausible explanation (l. 1523). But his faith by this time has become seriously shaken; and at last, when the credibility of the oracle itself comes in question—

ὁ θεὸς ἀληθὴς ἢ μάτην μαντεύεται,  
ἐμοῦ ταρασσεί, μήτερ, εἰκότως φρένα—

he is driven to attempt the desperate step of appealing to Phoebus himself for a revelation; an act which he had previously denounced as impious and profane. 'No one,' he had said, 'will put this question to the god, since to inquire of the gods against their will can bring nought but harm' (l. 369, &c.). He has seen clearly enough that nothing can reconcile the assertion of the oracle to Xuthus (l. 536) with the proved statements of Creusa about her dealings with Apollo. The attempted explanation in l. 1534 of 'a son *given* to Xuthus,' but not 'begotten' by him, fails to convince Ion in his perplexity. He peremptorily rejects it—

οὐχ ὧδε φαύλως αὐτ' ἐγὼ μετέρχομαι (l. 1546).

<sup>1</sup> 'Montezuma in his youth had devoted himself to the services of the temple. . . . When his election [to the throne] was announced, he was found sweeping down the stairs in the great temple of the national war-god.' Prescott, *Conquest of Mexico*, vol. i, chap. vi. (Cp. *Ion*, l. 112, &c.)



In spite of Athena's protestations he feels that this one difficulty has not been fairly dealt with. His reply is brief and enigmatical: 'I accept (as I needs must) your statement, and your proffered escort to Athens, to seat me upon my ancestral throne.'

The *dénouement* is effected by the common but inartistic expedient of the *μηχανή*<sup>1</sup>. The goddess apologises for Apollo's

absence by stating that he 'did not choose'

The Epilogue.

to appear in person, for fear of a public exposure; that he had intended to keep the secret of Ion's paternity until he should come to Athens, but it had been prematurely revealed. In other words, Phoebus was ashamed of his conduct and his designs had been frustrated by events which he was apparently unable to control. By putting this naïve avowal into the mouth of the goddess Euripides clearly shows that he felt little concern either for the character of Apollo or for the credit of his oracle. There is a similar appearance of the Dioscuri in the *Electra*. They say in effect: 'Clytemnestra has been justly slain by Orestes; yet is he defiled by that deed of blood. For Apollo gave him an unwise oracle<sup>2</sup>, hence the god is to blame for his unwise utterances<sup>3</sup>. Athena's subsequent assertion that 'Apollo hath done all things well' (l. 1595) may be taken for what it is worth; it is at all events of secondary import. The real points of

<sup>1</sup> The *deus ex machina*, or arbitrary interference of a deity to bring about a prosperous issue, occurs in six other of the extant plays of Euripides—the *Hippolytus*, *Suppliants*, *Helena*, *Iphigenia in Tauris*, *Electra*, and *Orestes*.

<sup>2</sup> σοφὸς δ' ὢν οὐκ ἔχρησέ σοι σοφά (*Elect.* 1246).

<sup>3</sup> Φοίβου τ' ἄσοφοι γλώσσης ἐνοπαί (*ib.* 1302).

interest in the epilogue, occupying by far the larger portion of it, are the confirmation of Creusa's statement as to the divine paternity of Ion, and the revelation of the future glories of Athens and the Ionian race in the destinies of their progenitor and his descendants <sup>1</sup>.

In order to form a just estimate of the attitude of Euripides towards the religious questions of his day, we must take into account the peculiar circumstances of the times in which he lived and <sup>Euripides and religion.</sup> wrote <sup>2</sup>. It was a sceptical age, devoted to free thought and inquiry ; and Euripides was deeply imbued with the rationalistic spirit which pervaded all classes of Athenian society. At the same time he had to satisfy, or at least propitiate, the adherents of the old-fashioned orthodox creed, with whom the freethinking 'philosophic' party was hopelessly at variance. Moreover, as a dramatist he could not ignore the popular religion, to which all the traditions of the tragic stage owed their origin. These time-honoured conventions could not be wholly set aside ; hence the philosopher-poet is often found at variance with his own materials. Ofttimes, roused to feelings of indignation against the immoralities ascribed to gods in the popular

<sup>1</sup> 'To Ion was referred the first political organisation on Attic ground. Thence his sons went forth to the isles and to Asia Minor. Thus Ion represents the ideal Attic empire, namely the dependence of all the Ionians on Athens.'—Furtwängler, *Masterpieces of Greek Sculpture*, p. 461.

<sup>2</sup> See Introduction to the *Alcestis* in this series, pp. xxi, xxii, partly repeated here.

mythology, he denounces their alleged misconduct in plain terms. 'The gods,' says Ion to Apollo, 'ought to set an example of virtue to mankind, and not break their own laws' (l. 440, &c.). 'If the gods do anything disgraceful, they are no gods at all<sup>1</sup>.' Elsewhere he rejects certain stories as fictitious, 'the miserable inventions of poets<sup>2</sup>,' availing himself of the licence which Aristotle accorded to the poet—that he is at liberty to disregard the truth or propriety of these tales about the gods: 'it is enough that men say they are true<sup>3</sup>.' But as a rule Euripides does not impugn the credibility of the legends themselves, nor seek to justify the divine dispensations. He says in effect: 'I have given you the story as it is told, concealing nothing; but I am not responsible for the facts or for their moral consequences.' He uses indeed the old conventional phrases: 'Heaven oft brings to pass the unexpected<sup>4</sup>,' 'the gods will make all right in the end<sup>5</sup>,' and the like; but he clearly intimates, to all who take pains to understand him, that such maxims as these afford no real or complete solution of the problem. Thus by a semblance of piety, assumed for dramatic purposes, Euripides contrived to satisfy the demands of orthodox believers, while he provided an exercise for the ingenuity of the more intelligent Athenians, constituting perhaps

<sup>1</sup> εἰ θεοί τι δρῶσιν αἰσχρὸν οὐκ εἰσὶν θεοί (*Bellerophon*, Fragment).

<sup>2</sup> ἀοιδῶν οἶδε δύστηνοι λόγοι (*H. Fur.* 1346). Cp. *Iph. T.* 390, *Androm.* 1161.

<sup>3</sup> ἴσως οὐτε βέλτιον λέγειν οὐτ' ἀληθῆ [ἴστίν]. ἀλλ' οὖν φασί (*Poet.* 25. 7).

<sup>4</sup> Conclusion of the *Alcestis*, *Helena*, and other plays.

<sup>5</sup> *Ion*, l. 1615.

the majority of his audience, to interpret his meaning for themselves.

[For an exhaustive treatment of this subject the student is referred to Dr. Verrall's Introduction to the *Ion* (1890) and to his later work, *Euripides the Rationalist* (1895). After giving a minute analysis of the *Ion* and other plays, he arrives at the conclusion that the orthodox element in Euripides' plays is 'pretended fiction,' the rationalism alone being 'genuine,' and that the clever Athenian audience were adepts at separating these two conflicting elements. By rejecting the 'pretended solution' of the problem involved in the traditional story, they could easily 'reach the genuine solution' from the materials supplied by the poet in the play itself.]

In his account of the descent of Ion Euripides has made use of a legend which differs in an important particular from common Hellenic tradition. The genea-

logy is in fact almost reconstructed. The <sup>Political motive of the play.</sup> traditional story, given by Apollodorus i. 73,

made Ion and Achæus the sons of Xuthus, who with Dorus and Aeolus had Hellen, the son of Deucalion, for his father<sup>1</sup>. But in this play Ion is the offspring of Creusa by Apollo, and adopted by Xuthus, whose father is Aeolus, a son of Zeus; the sons of Creusa by her human husband being Dorus and Achæus (l. 1590). This separation of Ion from Xuthus had a *political* import. It was designed to establish the descent of the Ionians through Ion their legendary ancestor, not from a sire of alien blood, but from Apollo himself the patron deity of their race, as well as from Creusa the daughter of their

<sup>1</sup> Ἑλληνος δ' ἐγένοντο φιλοπολέμου βασιλῆος  
Δῶρός τε Ξουθός τε καὶ Αἴολος ἱπποχάρμης.

ancient king Erechtheus<sup>1</sup>. This satisfied and flattered the vanity of the Athenians, who readily accepted a story which maintained the purity of their descent and their boasted 'autochthony,' notwithstanding that it involved a grave moral imputation against Apollo. The outrage practised by him upon Creusa and his protracted desertion of the mother and her child are hardly compensated by a subsequent change of fortune. This Creusa herself feels and expresses in her first colloquy with Ion, where in answer to his question—

τί δ', εἰ λάθρα νιν Φοῖβος ἐκτρέφει λαβών ;

she replies—

τὰ κοινὰ χαίρων οὐ δίκαια δρᾷ μόνος (ll. 357, 358).

But it was necessary to the plot that the revelation of Apollo's intentions should be long deferred ; hence Ion is first declared to be the son of Xuthus, which is afterwards interpreted to mean his son by 'adoption.' This part of the plot may be due to the poet's invention ; there is however no reason to suppose that he invented the story of Apollo's paternity, which had probably been current at Athens for some time previously. But he dwells upon it persistently throughout the play. It is told at least four times in detail ; first, by Hermes in the prologue ; secondly, by Creusa to Ion in the character of her pretended 'friend,' and again to the Paedagogus, to justify

<sup>1</sup> The scene too of Creusa's amour with Phoebus has a special significance. The cave of Pan on the Acropolis was contiguous to that of Apollo, and the latter was probably his primitive seat of worship, 'his dearest and most honoured abode' (l. 287).



her invective against the god ; lastly, to Ion again in her own character, in answer to his inquiry about his father. Thus the divine origin of Ion is clearly established, and the claims of Xuthus the adventurer and *alien* are finally set aside.

The jealousy with which the resident aliens (*μέτοικοι*) were regarded is a familiar fact in Greek history. These 'metics' were an ingredient in every Hellenic state, but at Athens they enjoyed superior advantages, subject to certain defined restrictions and liabilities. The privilege of enfranchisement, which from the time of Solon had been open to such metics as were willing to renounce their old country and swear allegiance to Athens, was extended by Cleisthenes, nearly a century later, to the class of 'slave metics' who were allowed to dwell apart from their owners and to possess private property. In 445 B. C., Pericles introduced the payment of dicasts, a privilege soon extended to the Ecclesia or general assembly, so that all (including the enfranchised *μέτοικοι*) might take their part in the public debates. Meanwhile the metics themselves had increased in number and importance<sup>1</sup>, forming the chief commercial element in the community, and were doubtless often troublesome and exacting<sup>2</sup>. This may account for the marked tone of hostility adopted towards foreigners in

*Metœci at  
Athens.  
Demagogues.*

<sup>1</sup> Cf. Thuc. i. 2. ὁ καὶ πολῖται γιγνόμενοι εὐθὺς ἀπὸ παλαιοῦ μείζω ἐποίησαν πλήθει ἀνθρώπων τὴν πόλιν.

<sup>2</sup> It was to meet this contingency that Plato, in the eighth book of his *Latus*, restricted their time of sojourn in his ideal state to twenty years, allowing them (as well as the *ξένοι*) the exclusive right of trading for that period.

this play, especially in the famous passage (ll. 585-606) in which Ion recounts the disadvantages he would incur if he accepted the proposal of Xuthus. The same passage illustrates the views of Euripides regarding the influence of *demagogues* at Athens. This was the direct product of the successive reforms of the constitution, to which we have just referred. Now that the right of 'free speech' (*παρρησία*) was extended to the whole body of citizens, the cultivated classes began to stand aloof from politics and left the field to the more needy and discontented sort, in whose greedy ambition the demagogue found ample opportunity for the exercise of his peculiar arts, feeding the flame of discontent and sacrificing the welfare of the state to private interests<sup>1</sup>. 'The respectable citizens,' says Ion, 'keep silence and stand apart, deeming those who aspire to office, and thereby incur public censure, no better than fools for their pains' (ll. 598-601). In dealing with this, as with other subjects, Euripides is not always consistent in his opinions; but a comparison of various passages in his plays tends to show that on the whole he took a moderate view between the extremes of monarchy or oligarchy and mob rule, and upheld the claims of the average middle-class citizen to a share in the administration. He also maintains the superiority of virtuous conduct over nobility of birth (*εὐγένεια*), while he admits the influence of the latter upon the character and the truth expressed in the saying *Noblesse oblige*.

<sup>1</sup> See Mahaffy, *Problems in Greek History*, p. 143. Aristotle, *Politics*, v. 4, thus describes the 'tongue demagogues' of his own time:—*νῦν δέ, τῆς ῥητορικῆς ἡὺξήμενης, οἱ δυνάμενοι λέγειν δημαγωγοῦσι*.



The *Ion* is an admirable specimen of the *romantic* drama, of which Euripides was virtually the founder. Whatever precise title we may choose to assign to the play, its construction fulfils at least the more <sup>The *Ion* as a drama.</sup> important of the conditions laid down by Aristotle in the sixth chapter of his *Poetics* as forming the essentials of *tragedy*. After a formal definition (the precise meaning of which has been disputed) he proceeds to say: 'The attractive power of tragedy consists in *revolution* (*περιπέτεια*) and *recognition* (*ἀναγνώρισις*).' The former he elsewhere defines as 'a reversal of the consequences of an action<sup>1</sup> to the opposite of what the doer intended.' Thus Creusa's life is endangered by the detection of her plot to kill Ion, and his violence towards her in punishment for the attempted crime brings the Pythia upon the scene, by whose means the reconciliation with his mother is effected. Aristotle further observes: 'The best kind of *recognition* is when one is about to do in ignorance something that is irremediable, and recognises the truth before doing it' (*Poet.* 14. 7, 9)<sup>2</sup>. Also in the *Ion*, as we have noted, the plot is predominant and not the characters; and this Aristotle maintains to be the 'soul of tragedy' (6. 14). It is true that the play does not end unhappily, as many of Euripides' plays do, for which reason Aristotle calls him *τραγικώτατος τῶν ποιητῶν* (13. 6). But this is of minor importance, provided the spectators' feelings have been duly excited and finally relieved<sup>3</sup>. 'There is,' observes

<sup>1</sup> ἡ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολή (*Poet.* 10. 3).

<sup>2</sup> See ll. 1402-1438.

<sup>3</sup> I. e. by the process termed *κάθαρσις*, a medical metaphor describing

Professor Campbell<sup>1</sup>, 'a larger sense, in which every drama that deals in a serious spirit with any great aspect of human life deserves the name of tragedy.'

According to ancient Hellenic tradition ERECHTHEUS was the primitive king of Athens—'Erechtheus, Legend of  
Erechtheus. whom fruitful Earth bare, and Athena reared and set in her rich temple at Athens, where Athenian youths appease him with offerings in each returning year<sup>2</sup>.' But the local Attic legend, related by Apollodorus, made Cecrops (also a son of Earth, as denoted by his 'serpent's coil') the first king of Attica. Cecrops had a son Erysichthon and three daughters, Aglauros, Pandrosos and Herse, to whose charge the infant ERICHTHONIUS, son of Hephaestus and Gaea and foster-child of Athena, was committed<sup>3</sup>. He afterwards obtained the throne and was succeeded by Pandion, who had two sons, ERECHTHEUS and Butes, the former of whom was the father of CREUSA. This version of the story, adopted by Euripides in the *Ion*, makes Erechtheus the grandson of Erichthonius (l. 267); but they are really the same person under slightly different names, being (as also is Erysichthon) titles of Poseidon, the 'Earth-shaker' (*Ἐρεχθεύς*), with whom they were actually identified. Now Poseidon

either the relief of men's minds from the disturbance caused by 'pity and fear' (*Poet.* 6. 2); or, as Prof. Butcher interprets it, the purging of the emotions themselves from the impure and selfish element which clings to them.—*Aristotle's Theory of Poetry*, pp. 247, 248.

<sup>1</sup> *Greek Tragedy*, p. 17.

<sup>2</sup> Homer, *Il.* ii. 547-551.

<sup>3</sup> See note on l. 269 for the story of the three sisters.

and Athena were originally at variance, being rivals for the possession of the Acropolis, according to the well-known legend. Their subsequent reconciliation was symbolised by their joint worship within the precincts of the Erechtheum, in which the trident and the olive-tree were both preserved.

[Erechtheus was generally supposed to have shared in the worship of Athena in the building known as the Erechtheum. But the discovery by Dr. Dörpfeld, in 1885, of the foundations of another temple, makes it probable that this, and not the Erechtheum, was the ancient temple of Athena Polias. It was destroyed by the Persians, but at least partially rebuilt. When the new temple, the Parthenon, was finished in 438 B. C., the former one was designated *ὁ ἀρχαῖος ναός*, and the Erechtheum itself was restored some years later. This theory, if correct, tends to show that Athena rather than Erechtheus had been the dominant deity, and consorts with the legend representing the latter as her foster-child.—*Mythology, &c., of Ancient Athens*, by Mrs. Verrall and Miss Harrison, pp. 502-509.]

The story of the birth of Erichthonius is important as a mythical representation of the boasted 'autochthony' of the Athenians, and of the connexion of the Erechtheidæ with their patron goddess.

Birth of  
Erichthonius.

The incident of the 'chest,' wherein the infant was placed under the guardianship of the three daughters of Cecrops, was what is termed an 'ætiological' legend, to explain the occult ritual of the *Hersephoria*, in which maidens carried on their heads certain mysterious objects, given them by the priestess of Athena, and enclosed in chests or baskets<sup>2</sup>. These they conveyed to a prescribed spot below the

<sup>1</sup> From *αἰτία*, 'cause' or 'origin'; hence *ætiology* aims at tracing the origin of an ancient legend from existing ceremonies and customs.

<sup>2</sup> Pausanias, i. 27.

Acropolis without knowing what was contained therein. The name *Ἑρσεφόροι* (an early form of *Ἀρρηφόροι*) clearly points to the faithless sister Herse; the only faithful one<sup>1</sup>, Pandrosos, was honoured with a shrine adjoining the Erechtheum. It is important to observe that the names of all the three sisters were originally titles of Athena, so that the story must have been invented at a time when their connexion with the goddess had been long forgotten.

The town of Delphi lay at the foot of an amphitheatre of rocks, overhanging the valley of the Pleistus and known as the Phaedriades. This wall-like escarpment is cleft about midway into two stupendous cliffs with peaked summits (*δαιράδες*, l. 714, *δισσαὶ πέτραι*, l. 1126), by a narrow gorge, at the mouth of which rises the famed Castalian spring. The temple with its sacred enclosure was in the upper part of the town, close under the Phaedriades, above which, to the north-east, towered the lofty summit of Parnassus.

The traveller Pausanias, who visited Delphi in the second century A. D., enumerates five successive temples. The first three are mythical; the fourth is the one said to have been founded by Apollo after slaying the Python, and built by Trophonius and Agamedes. The story is told at length in the Homeric Hymn to the Pythian Apollo. This temple was destroyed by fire in 548 B.C., and was rebuilt about 490 by a decree of the Amphictyons of Delphi for

<sup>1</sup> Euripides makes no such distinction, but represents all the sisters as involved in the crime and its punishment (ll. 373, 374).

the sum of 300 talents (£75,000). The contract was given to the family of the Alcmaeonidae, the architect being Spintharus of Corinth. The new temple was of the Doric order, with columns all round, six at each end, and probably thirteen along each side<sup>1</sup>. The front was of Parian marble; the pediments were adorned with sculptures, one representing Apollo Artemis and the setting Sun, the other, Dionysus and his attendant Bacchanals. On the metopes were sculptured representations of the victories of the gods over earth-born monsters, Heracles slaying the Hydra, Zeus and Minos, with many others, as described in the *Parodus* of this play<sup>2</sup>. Through the *πρόναος* or vestibule was entered the *ναός* (*cella*), in which stood an altar of Poseidon, with statues of two of the Fates, and of Zeus and Apollo, represented as arbiters of fate. Here too, or else in the *adytum* itself, was the *ἑστία* or sacred hearth and the 'navel-stone'<sup>3</sup> (*ὀμφαλός*) with a golden eagle on either side. In the floor of the *adytum* there was a fissure in the rock, leading to a subterranean chasm. Over this chasm stood the tripod, on which the Pythia sat, inhaling the vapours that issued from the depths beneath and produced the prophetic frenzy.

<sup>1</sup> The rule was to have twice as many columns along the sides as in front, and one more (or in some cases one less), counting in the corner columns.—*Dict. Ant.* s.v. *TEMPLUM*.

<sup>2</sup> There is a story that Euripides once visited Delphi, as one of a select band of youths at a solemn festival. If so, this visit may have suggested the minute description in the *Ion* of the temple and its environs.

<sup>3</sup> See l. 5, note. So Clonmac Naois, the site of the Seven Churches of the Shannon, was anciently called the 'Navel' of Ireland.



[The excavations at Delphi, begun in the spring of 1893 under the superintendence of M. Homolle, director of the *École Française* at Athens, are in active progress. But although many important discoveries have been made within the sacred precincts, the excavation of the temple of Apollo itself has hitherto proved disappointing. 'Not one metope, not a fragment of the frieze or the pediments has been discovered . . . no trace has been found of the marble façade erected by the Alcmaeonidae. . . . But the site is by no means exhausted, and the continuation of the work will be awaited with the greatest interest'.]

The Oracle in primitive times was in the joint possession of Poseidon and the Goddess of Earth.

The Oracle.

According to Aeschylus, *Eumenides* 1-8, Gaea was succeeded by Themis, the representative of natural law and order. Next came Phoebe, who delivered the oracle to Phoebus Apollo. But the traditional account was that Phoebus had taken the oracle from Gaea and the Chthonian powers by force, after slaying the serpent Python who guarded the shrine<sup>2</sup>. The three earliest temples belong to this mythical period, and the destruction of the earth-born Python symbolises the introduction of a purer and brighter worship.

With the Apolline *cultus* at Delphi was associated that of Dionysus. In the *Bacchae* (l. 306) the alliance of the two originally rival deities is predicted<sup>3</sup>. Their union is embodied in the legend which made Apollo a partner with

<sup>1</sup> From an article on *Delphi* in the *Nineteenth Century* for Feb. 1895.

<sup>2</sup> This is the version of the legend adopted by Euripides in the Chorus in *Iph. in Tauris* (ll. 1234, &c.), where the infant Apollo complains to Zeus of the influence of Gaea by 'dream oracles,' after she had been ousted from the shrine.

<sup>3</sup> See note on l. 550.

Dionysus in the worship of the Delphic shrine, and was symbolised by the representation of Bacchus and his attendant Thyiades on the western pediment of the temple.

From the end of the sixth century onwards the government of the temple was in the hands of the Delphians. Certain noble families superintended the administration of the oracle<sup>1</sup>; of these five of the oldest lineage took precedence, from whom the five priests called *Ὀρσοί* were chosen. The order of their service was determined by lot. These heard the utterances of the Pythia and delivered them in intelligible form to the inquirers at the shrine. A general sacrifice was first offered, to ascertain by the omens whether the day was favourable for consulting the god. If not, the inquiry was deferred to a more auspicious occasion; otherwise the oracle would either not be given at all, or if given, was thought likely to prove misleading.

In early times the oracle was consulted only once a year and upon matters of real importance. But by degrees the occasions for consultation were multiplied and the most trivial questions were submitted to the Pythia for solution. This gradual deterioration is due, partly to the growing popularity of the oracle, which was consulted by private persons on the ordinary affairs of life, partly to the increase of political animosities in the several states, so that the oracle no longer continued impartial and often incurred the charge of favouritism. The principal object now was to augment the wealth of the shrine by costly offerings; hence the

<sup>1</sup> These are termed ἀπιστῆς (l. 416), κοίλανοι (l. 1219), ἀνακτες (l. 1222).



The **Prologue** (πρόλογος) is all that part of a play which precedes the first entrance of the Chorus. It is generally recited by a single actor, but in this play it is divided between the entrance speech by Hermes and the lyrical 'monody' of Ion.

The **Parodus** (πάροδος), or 'passage-song,' was sung by the Chorus while advancing to their places, originally in anapaestic (uu-) or some similar measure, to accompany the march. The other choral odes, sung by the Chorus in their 'station' in the orchestra, were called **Stasima** (στάσιμα).

**Episodia** (ἐπεισόδια), or 'episodes,' are all the portions intervening between complete odes of the Chorus; in other words, the *dialogue*, which now forms the main part of the play, but was originally an insertion between the choral songs.

The **Exodus** (ἐξόδος), 'exit,' or concluding scene, is all that follows the last *stasimon*, having no choral ode after it.

The Choruses themselves (unless they were very short) were divided into **Strophe** (στροφή) and **Antistrophe** (ἀντιστροφή). The *strophe* was sung by the Chorus while moving in one direction from left to right towards the side of the orchestra, the *antistrophe* during a reverse movement to the left. The metre in these two divisions is made to correspond, either by similar feet or their equivalents, as spondees to dactyls or anapaests, trochees or iambi to tribrachs, and the like.

An **Epode** (ἐπιδός), or 'after-song,' is sometimes added in a different metre, concluding the choral ode.

A Greek play was not divided, like our modern plays, into acts and scenes. But all the earlier portion, as far as the first 'episode,' may be taken as equivalent to a first act, the remaining acts being represented by the successive *Episodia*, while the entrance of each important character may be considered to mark the beginning of a new scene.

ION.



## ΥΠΟΘΕΣΙΣ.

Κρέουσαν τὴν Ἐρεχθέως Ἀπόλλων φθείρις ἔγκυνον ἐποίησεν ἐν Ἀθήναις· ἡ δὲ τὸ γεννηθὲν ὑπὸ τὴν ἀκρόπολιν ἐξέθηκε, τὸν αὐτὸν τόπον καὶ τοῦ ἀδικήματος καὶ τῆς Λοχείας μάρτυρα λαβοῦσα. τὸ μὲν οὖν βρέφος Ἑρμῆς ἀνελόμενος εἰς Δελφοὺς ἤνεγκεν· εὐροῦσαι δ' ἡ προφήτις ἀνέθρεψε. τὴν Κρέουσαν δὲ Ξοῦθος ἔγημε· συμμαχήσας γὰρ Ἀθηναίοις τὴν βασιλείαν καὶ τὸν τῆς προειρημένης γάμον ἔλαβε δῶρον. τούτῳ μὲν οὖν ἄλλος παῖς οὐκ ἐγένετο· τὸν δ' ἐκτραφέντα ὑπὸ τῆς προφήτιδος οἱ Δελφοὶ νεωκώρον ἐποίησαν. ὁ δὲ ἀγνοῶν ἐδούλευσε τῷ πατρί.

ἡ σκηνὴ τοῦ δράματος ὑπύκειται ἐν Δελφοῖς.

## DRAMATIS PERSONAE.

HERMES.

ION, *minister of Apollo at Delphi.*

CREUSA, *daughter of Erechtheus, late king of Athens.*

XUTHUS, *husband of Creusa.*

PAEDAGOGUS, *an old retainer of the family of Erechtheus.*

SERVANT of Creusa.

PYTHIA, *the prophetess of Apollo.*

ATHENA.

CHORUS of handmaidens, *attending upon Creusa.*

# I Ω Ν.



## I. PROLOGUE.

(Scene : *in front of the temple of Apollo at Delphi.*

Time : *early morning. Enter HERMES.*)

### ΕΡΜΗΣ.

Ἄτλας, ὁ χαλκέοισι νώτοις οὐρανὸν  
θεῶν παλαιὸν οἶκον ἐκτρίβων, θεῶν  
μιάς ἔφυσε Μαΐαν, ἥ 'μ' ἐγείνατο  
Ἑρμῆν μεγίστῳ Ζηνί, δαιμόνων λάτριν.  
ἦκω δὲ Δελφῶν τήνδε γῆν, ἔν' ὀμφαλὸν 5  
μέσον καθίζων Φοῖβος ὑμνωδεῖ βροτοῖς  
τά τ' ὄντα καὶ μέλλοντα θεσπίζων ἀεί.  
ἔστιν γὰρ οὐκ ἄσημος Ἑλλήνων πόλις,  
τῆς χρυσολόγχου Παλλάδος κεκλημένη,  
οὗ παῖδ' Ἐρεχθέως Φοῖβος ἔξευξεν γάμοις 10  
βίᾳ Κρέουσιν, ἔνθα προσβόρρους πέτρας  
Παλλάδος ὑπ' ὄχθῳ τῆς Ἀθηναίων χθονὸς  
Μακρὰς καλοῦσι γῆς ἄνακτες Ἀθίδος,  
ἀγνώστῳ δὲ πατρί, τῷ θεῷ γὰρ ἦν φίλον,  
γαστρὸς διήνεγκ' ὄγκον ὥς δ' ἦλθει χρόνος, 15  
τεκοῦσ' ἐν οἴκοις παῖδ' ἀπῆνεγκεν βρέφος  
εἰς ταῦτόν ἄντρον οὐπὲρ ἠνιάσθη θεῷ  
Κρέουσα. κακτίθησιν ὥς θανούμενοι

κοίλης ἐν ἀντίπηγος εὐτρόχῳ κύκλῳ,  
 προγόνων νόμον σώζουσα τοῦ τε γηγειοῦς 20  
 Ἐριχθονίου· κείνῳ γὰρ ἡ Διὸς κόρη  
 φρουρῶ παραζεύξασα φύλακε σώματος  
 δισσῶ δράκοντε, παρθένοις Ἀγλαυρίσι  
 δίδωσι σώζειν· ὅθιν Ἐρεχθείδαις ἐκεῖ  
 νόμος τις ἔστιν ὅφρ' ἐν χρυσηλάτοις 25  
 τρέφειν τέκν'. ἀλλ' ἦν εἶχε παρθένος χλιδῆν  
 τέκνῳ προσάψασ' ἔλιπεν ὥς θανουμένῳ.  
 καί μ' ὦν ἀδελφὸς Φοῖβος αἰτεῖται τάδε·  
 ὦ σύγγον', ἐλθὼν λαὸν εἰς αὐτόχθονα  
 κλεινῶν Ἀθηνῶν, οἶσθα γὰρ θεᾶς πόλιν, 30  
 λαβὼν βρέφος νεογνὸν ἐκ κοίλης πέτρας  
 αὐτῷ σὺν ἄγγει σπαργάνοισί θ' οἷς ἔχει  
 ἔνεγκε \*Δελφῶν τὰμὰ πρὸς χρηστήρια  
 καὶ θεῶς πρὸς αὐταῖς εἰσόδοις δόμων ἐμῶν.  
 τὰ δ' ἄλλ', ἐμὸς γάρ ἐστιν, ὥς εἰδῆς, ὁ παῖς, 35  
 ἡμῖν μελήσει.' Λοξία δ' ἐγὼ χάριν  
 πρᾶσσων ἀδελφῷ πλεκτὸν ἐξάρας κύτος  
 ἦνεγκα καὶ τὸν παῖδα κρηπίδων ἔπι  
 τίθημι ναοῦ τοῦδ', ἀναπτύξας κύτος  
 εἰλικτὸν ἀντίπηγος, ὥς ὀρῶθ' ὁ παῖς. 40  
 κυρεῖ δ' \*ἄμ' ἱππεύοντος ἡλίου κύκλῳ  
 προφητῆτις εἰσβαίνουσα μαντεῖον θεοῦ·  
 ὅψιν δὲ προσβαλοῦσα παιδὶ νηπίῳ  
 ἐθαύμασ' εἴ τις Δελφίδων τλαίῃ κόρη  
 λαθραῖον ὠδῖν' εἰς θεοῦ ῥίψαι δόμον, 45  
 ὑπὲρ δὲ θυμέλας διορίσαι πρόθυμος ἦν·  
 οἶκτῳ δ' ἀφῆκεν ὁμότητα, καὶ θεὸς

22. φύλακε for φύλακας Porson.

24. ἔτι Barnes (ἀεί Elmsley).

33. Δελφῶν for ἀδελφῷ Reiske.

40. ὀρῶθ' for ὀρᾶσθ' Scaliger.

41. ἄμ' ἱππεύοντος for ἀνιππεύοντος Musgrave.



συνεργὸς ἦν τῷ παιδὶ μὴ 'κπεσεῖν δόμῳ.  
 τρέφει δέ μιν λαβοῦσα· τὸν σπείραντα δὲ  
 οὐκ οἶδε Φοῖβον οὐδὲ μητέρ' ἧς ἔφν, 50  
 ὁ παῖς τε τοὺς τεκόντας οὐκ ἐπίσταται.  
 νέος μὲν οὖν ὢν ἀμφὶ βωμίους τροφὰς  
 ἡλᾶτ' ἀθύρων· ὥς δ' ἀπηνδρώθη δέμας.  
 Δελφοί σφ' ἔθεντο χρυσοφύλακα τοῦ θεοῦ  
 ταμίαν τε πάντων πιστόν, ἐν δ' ἀνακτόροις 55  
 θεοῦ καταζῇ δεῦρ' αἰεὶ σεμνὸν βίον.  
 Κρέουσα δ' ἡ τεκοῦσα τὸν νεανίαν  
 Ξούθῳ γαμεῖται συμφορᾶς τοιαύσδ' ὕπο.  
 ἦν ταῖς Ἀθήναις τοῖς τε Χαλκωδοιτίδαις,  
 οἳ γῆν ἔχουσ' Εὐβοῖδα, πολέμιος κλύδων· 60  
 ὃν συμπονήσας καὶ ξυνεξελὼν δορὶ  
 γάμων Κρεούσης ἀξίωμ' ἐδέξατο,  
 οὐκ ἐγγενὴς ὢν, Αἰόλου δὲ τοῦ Διὸς  
 γεγὼς Ἀχαιὸς· ἥ χρόνια δὲ σπείρας λέχη  
 ἄτεκνός ἐστι, καὶ Κρέουσ' ὦν οὐνεκα 65  
 ἦκουσι πρὸς μαντεῖ' Ἀπόλλωνος τάδε.  
 ἔρωτι παίδων· Λοξίας δὲ τὴν τύχην  
 εἰς τοῦτ' ἐλαύνει, κοῦ λέληθεν, ὥς δοκεῖ.  
 δώσει γὰρ εἰσελθόντι μαντεῖον τόδε  
 Ξούθῳ τὸν αὐτοῦ παῖδα, καὶ πεφυκέναι  
 κείνου σφε φήσει, μητρὸς ὥς ἐλθὼν δόμον,  
 γνωσθῇ Κρεούσῃ, καὶ γάμοι τε Λοξίου  
 κρυπτοὶ γένωνται παῖς τ' ἔχη τὰ πρόσφορα.  
 Ἴωνα δ' αὐτόν, κτίστωρ' Ἀσιάδος χθονός,  
 ὄνομα κεκληῖσθαι θήσεται καθ' Ἑλλάδα.  
 ἀλλ' εἰς δαφνώδῃ γύαλα βήσομαι τάδε.  
 τὸ κρανθὲν ὥς ἂν ἐκμάθω παιδὸς πέρι.  
 ὀρώ γὰρ ἐκβαίνοντα Λοξίου γόνιον  
 τότ'· ὥς πρὸ γαστρίης λαμπρὰ θῇ πυλώματα



θάφνης κλάδοισιν. ὄνομα δ', οὗ μέλλει τυχεῖν, 80  
 Ἴων' ἐγὼ \*σφε πρῶτος ὀνομάζω θεῶν.

(Exit HERMES.)

(Enter ION from the temple, attended by some of the  
 Delphian nobles.)

ΙΩΝ.

ἄρματα μὲν τάδε λαμπρὰ τεθρίππων·  
 ἥλιος ἤδη λάμπει κατὰ γῆν,  
 ἄστρα δὲ φεύγει πῦρ τόδ' \*ἀπ' αἰθέρος  
 εἰς νύχθ' ἱεράν,

85

Παρνησιάδες δ' ἄβατοι κορυφαὶ  
 καταλαμπόμεναι τὴν ἡμερίαν  
 ἀψίδα βροτοῖσι δέχονται.

σμύρνης δ' ἀνύδρου καπνὸς εἰς ὀρόφους·  
 Φοίβου πέτεται.

90

θάσσει δὲ γυνὴ τρίποδα ζάθεον  
 Δελφίς, αἰίδουσ' Ἑλλησι βοάς,  
 ἅς ἂν Ἀπόλλων κελαδήσῃ.

(To the Delphians.)

ἀλλ' ὦ Φοίβου Δελφοὶ θέραπες,  
 τὰς Κασταλίας ἀργυροειδεῖς  
 βαίνετε δίνας, καθαραῖς δὲ δρόμοις  
 ἀφυδρανάμενοι στείχετε ναούς·  
 στόμα τ' εὐφημον φρουρεῖτ' ἀγαθόν,  
 φήμας τ' ἀγαθὰς  
 τοῖς ἐθέλουσιν μαντεύεσθαι  
 γλώσσης ἰδίας ἀποφαίνειν.

95

100

81. σφε add L. Dindorf (vin Scal.). 83. κάμπει Badham from  
 Musgrave. 84. ἀπ' add Badh. πῦρ τόδ' Cod. Pal., πυρὶ τῷδ' edd.  
 87. ἡμερίαν for ἡμέραν Canter. 90. πέτεται for πέταται Musg.  
 98. εἰφημεῖν (or εὐφημοὶ) sugg. Badh. φρουρεῖν L. Dind.

ἡμεῖς δὲ πόνους οὓς ἐκ παιδὸς  
 μοχθοῦμεν αἰεὶ, πτόρθοισι δάφνης  
 στέφεσιν θ' ἱεροῖς ἐσόδους Φοῖβου  
 καθαρὰς θήσομεν ὑγραῖς τε πέδον 105  
 ῥανίσιν νοτερόν, πτηνῶν τ' ἀγέλας,  
 αἱ βλάπτουσιν σέμν' ἀναθήματα,  
 τόξοισιν ἐμοῖς φυγάδας θήσομεν·  
 ὥς γὰρ ἀμήτωρ ἀπάτωρ τε γεγώς  
 τοὺς θρέψαντας 110  
 Φοῖβον ναοὺς θεραπεύω.

ἄγ' ὦ νηθαλὲς ὦ 115  
 καλλίστας προπόλευμα δάφνας,  
 ἃ τὰν Φοῖβου θυμέλαν  
 σαίρεις ὑπὸ ναοῖς  
 κήπων ἐξ ἀθανάτων,  
 ἵνα δρόσοι τέγγουσ' ἱερὰι  
 †τὰν ἀέναον παγὰν  
 ἐκπροΐεῖσαι  
 μυρσίνας ἱερὰν φόβαν, 120  
 ἧ σαίρω δάπεδον θεοῦ  
 παναμέριος ἄμ' ἀελίου  
 πτέρυγι θοᾷ  
 λατρεύων τὸ κατ' ἡμάρ.  
 ὦ Παιὰν ὦ Παιάν, 125  
 εὐαίων εὐαίων  
 εἷης, ὦ Λατοῦς παῖ.

καλόν γε τὸν πόνον, ὦ 120  
 Φοῖβε, σοὶ πρὸ δόμων λατρεύω ἀντιστροφή.

τιμῶν μαντεῖον ἔδραν·  
 κλεινὸς δ' ὁ πόνος μοι  
 θεοῖσιν δούλαν χέρ' ἔχειν,  
 οὐ θνατοῖς ἀλλ' ἀθανάτοισ·  
 εὐφάμους δὲ πόνους μοχθεῖν  
 οὐκ ἀποκάμνω.

130

135

Φοῖβός μοι γενέτωρ πατήρ  
 τὸν βόσκοντα γὰρ εὐλογῶ  
 τὸ δ' ὠφέλιμον ἐμοὶ πατέρος  
 ὄνομα λέγω,  
 Φοῖβου τοῦ κατὰ ναόν.  
 ὦ Παιὰν ὦ Παιάν,  
 εὐαίων εὐαίων  
 εἷης, ὦ Λατοῦς παῖ.

140

ἀλλ' ἐκπαύσω γὰρ μόχθους  
 δάφνας ὀλκοῖς,  
 χρυσέων δ' ἐκ τευχέων ῥίψω  
 γαίας παγάν,  
 ἂν ἀποχεύονται  
 Κασταλίας δῖναι,  
 νοτερόν ὕδωρ βάλλων,  
 ὅσιος ἀπ' εὐνᾶς ὦν.  
 εἴθ' οὕτως \*ἀεὶ Φοῖβω  
 λατρεύων μὴ παυσαίμαν,  
 ἢ παυσαίμαν ἀγαθᾶ μοῖρα.

145

150

ἔα ἔα.  
 φοιτῶς ἤδη λείπουσιν τε  
 πτανοὶ Παρνασοῦ κοίτας·  
 αὐδῶ μὴ χρίμπτειν θριγκοῖς

155

μηδ' εἰς χρυσήρεις οἴκους.  
 μάρψω σ' αὖ τόξοις, ὦ Ζηνὸς  
 κήρυξ, ὀρνίθων γαμφηλαῖς  
 ἰσχὺν νικῶν. 160  
 ὃδ' ἐπρὸς θυμέλας ἄλλος ἐρέσσει  
 κύκνος· οὐκ ἄλλα  
 φοινικοφαῇ πόδα κινήσεις;  
 οὐδέν σ' ἂ φόρμιγξ ἂ Φοῖβον  
 σύμμολπος τόξων ῥύσαιτ' ἄν· 165  
 πάραγε πτέρυγας,  
 λίμνας ἐπίβα τὰς Δηλιάδος·  
 αἰμάξεις, εἰ μὴ πείσει,  
 τὰς καλλιφθόγγους ῥῥάας.  
 ἔα ἔα· 170  
 τίς ὃδ' ὀρνίθων καινὸς προσέβα;  
 μῶν ὑπὸ θριγκοὺς εὐναίας  
 καρφηρὰς θήσων· τέκνοις;  
 ψαλμοί σ' εἵρξουσιν τόξων.  
 οὐ πείσει; χωρῶν δίνας  
 τὰς Ἀλφειοῦ παιδούργει 175  
 ἢ νάπος Ἰσθμίων,  
 ὥς ἀναθήματα μὴ βλάβηται  
 ναοί θ' οἱ Φοῖβου.  
 κτείνειν δ' ὑμᾶς αἰδοῦμαι  
 τοὺς θεῶν ἀγγέλλοντας φάμας 180  
 θνατοῖς· οἷς δ' ἔγκειμαι μόχθοις,  
 Φοῖβ' δουλεύσω, κοῦ λήξω  
 τοὺς βόσκοντας θεραπεύων.

(Exit ION.)

## II. PARODUS.

(Enter the CHORUS. They pass in front of the temple in conversation, admiring the sculptures.)

## ΧΟΡΟΣ.

οὐκ ἐν ταῖς ζαθέαις Ἀθά-	στροφὴ α'.
ναις εὐκλόνες ἦσαν αὐ-	185
λαὶ θεῶν μόνον, οὐδ' ἀγνι-	
άτιδες θεραπεῖαι	
ἀλλὰ καὶ παρὰ Λοξία	
τῷ Λατοῦς διδύμων προσώ-	
πων *καλλιβλέφαρον φῶς.	

ἰδὸν τάνδ' ἄθρησον,	190
Λερναῖον ὕδραν ἐναίρει	
χρυσέαις ἄρπαις ὁ Διὸς παῖς	
φίλα, πρόσιδ' ὄσσοις.	

ὀρῶ καὶ πέλας ἄλλος αὐ-	ἀντιστροφὴ α'.
τοῦ πανὸν πυρίφλεκτον αἶ-	195
ρει τις· ἄρ' ὅς ἐμαῖσι μυ-	
θεύεται παρὰ πῆναις	
ἀσπιστὰς Ἰόλαος, ὅς	
κοινὸν αἰρόμενος πόνους	
Δίῳ παιδὶ συναντλεῖ;	200

καὶ μὰν τόνδ' ἄθρησον  
 πτερούντος ἔφεδρον ἵππου  
 τὰν πῦρ πνέουσιν ἐναίρει  
 τρισώματον ἀλκάν.



παντᾷ τοι βλέφαρον διώκω. στροφή β΄.  
σκέψαι κλόνον ἐν †τείχεσι 206  
λαῖνοισι Γιγάντων. /

ᾧδε δερκόμεθ', ᾧ φίλαι \*\*

λεύσσεις οὖν ἐπ' Ἑγκελάδῳ  
γοργωπὸν πάλλουσαν ἴτυν; 210

λεύσσω Παλλάδ' ἐμὰν θεόν.

τί·γάρ, κεραυνὸν  
ἄμφίπυρον ὄβριμον ἐν Διὸς  
ἐκηβόλοισι χερσίν;

ὀρῶ, τὸν δάϊον Μίμαντα  
πυρὶ καταιθαλοῖ. 215

καὶ Βρόμιος ἄλλον ἀπολέμοισι  
κισσίνοισι βάκτροις  
ἐναίρει Γᾶς τέκνων ὁ Βακχεύς. /

(To ION, appearing at the temple doors.)

ΧΟ. σέ τοι τὸν παρὰ ναὸν αὐδῶ ἀντιστροφή β΄.  
θέμις γυνάλων ὑπερβῆ- 220  
ναι λευκῶ ποδὶ γ' \*\*

ΙΩ. οὐ θέμις, ᾧ ξέναι.

ΧΟ. οὐδ' ἂν ἐκ σέθεν ἂν πυθοίμαν—;

ΙΩ. \*αὔδα· τί θέλεις;

ΧΟ. ἄρ' ὄντως μέσον ὀμφαλὸν  
γᾶς Φοίβου κατέχει δόμος;

ΙΩ. στέμμασί γ' ἐνδυτόν, ἀμφὶ δὲ Γοργόρες.

206. τύκαισι Herm., πτυχαῖσι Musg. 208. add γυναῖκες Badh.  
218. τέκνων for τέκνον Herm. 221. ποδὶ βηλὸν (βαλὸν) Herm.  
(Dind.) MSS. ποδὶ γ'. 222. MSS. πυθοίμαν αὐδάν; ΙΩ. τίνα δὲ  
θέλεις; corr. Herm. 224. ἐνδυτόν for ἐνδυτός Musg.

- ΧΟ. οὕτω καὶ φάτις αὐδᾶ. 225
- ΙΩ. εἰ μὲν ἐθύσατε πέλανον πρὸ δόμων  
καί τι πυθέσθαι χρήζετε Φοίβου,  
πάριτ' εἰς θυμέλας, ἐπὶ δ' ἀσφάκτοις  
μήλοισι δόμων μὴ πάριτ' εἰς μυχόν.
- ΧΟ. ἔχω μαθοῦσα· 230  
θεοῦ δὲ νόμον οὐ παραβαίνομεν·  
ἀ δ' ἐκτός, ὄμμα τέρψει.
- ΙΩ. πάντα θεᾶσθ', ὅ τι καὶ θέμις, ὄμμασι.
- ΧΟ. μεθεῖσαν δεσπόται με θεοῦ  
γύαλα τάδ' εἰσιδεῖν.
- ΙΩ. δμωαὶ δὲ τίνων κλήξεσθε δόμων ;
- ΧΟ. Παλλάδος ἔνοικα τρόφιμα μέλαθρα 235  
τῶν ἐμῶν τυράννων.  
παρούσας δ' ἀμφὶ τᾶσδ' ἐρωτᾶς.

### III. FIRST EPEISODION.

(Enter CREUSA. Ion courteously addresses her.)

- ΙΩ. γενναιότης σοι, καὶ τρόπων τεκμήριον  
τὸ σχῆμ' ἔχεις τόδ', ἥτις εἶ ποτ', ὦ γύναι.  
γνοίῃ δ' ἂν ὡς τὰ πολλά γ' ἀνθρώπου πέρι  
τὸ σχῆμ' ἰδὼν τις εἰ πέφυκεν εὐγενής. 240  
ἔα·  
ἀλλ' ἐξέπληξάς μ', ὄμμα συγκλήσασα σὺν  
δακρύοις θ' ὑγράνας' εὐγενῇ παρηίδα,  
ὡς εἶδες ἀγνὰ Λοξίου χρηστήρια.  
τί ποτε μερίμνης εἰς τόδ' ἦλθες, ὦ γύναι ;  
οὐ πάντες ἄλλοι γύαλα λεύσσοντες θεοῦ 245  
χαίρουσιν, ἐνταῦθ' ὄμμα σὺν δακρυρροεῖ ;

## ΚΡΕΟΥΣΑ.

- ᾧ ξέειε, τὸ μὲν σὺν οὐκ ἀπαιδεύτως ἔχει  
 εἰς θαύματ' ἐλθεῖν δακρύων ἐμῶν πέρι  
 ἐγὼ δ' ἰδοῦσα τούσδ' Ἀπόλλωνος δόμους  
 μνήμην παλαιὰν ἀνεμετρησάμην τινά· 250  
 οἴκοι δὲ τὸν νοῦν ἔσχον ἐνθάδ' οὐσά που.  
 ᾧ τλήμονες γυναῖκες· ᾧ τολμήματα  
 θεῶν. τί δῆτα ; ποῖ δίκην \*αἰτιόσομεν.  
 εἰ τῶν κρατούντων ἀδικίαις ὀλούμεθα ;  
 ΙΩ. τί χρήμα \*δ' ἀνереύνητα δυσθυμεῖ, γύναι ; 255  
 ΚΡ. οὐδέν· μεθήκα τόξα· τὰπὶ τῷδε δὲ  
 ἐγὼ τε σιγῶ καὶ σὺ μὴ φρόντις' ἔτι.  
 ΙΩ. τίς δ' εἶ ; πόθεν γῆς ἦλθες ; ἐκ \*ποίου πατρὸς  
 πέφυκας ; ὄνομα τί σε καλεῖν ἡμᾶς χρεών ;  
 ΚΡ. Κρέουσα μὲν μοι τοῦνομ', ἐκ δ' Ἐρεχθέως 260  
 πέφυκα, πατρὶς γῆ δ' Ἀθηναίων πόλις.  
 ΙΩ. ᾧ κλεινὸν οἰκοῦσ' ἄστνυ γενναίων τ' ἄπο  
 τραφείσα πατέρων, ὥς σε θαυμάζω, γύναι.  
 ΚΡ. τοσαῦτα κεύτυχοῦμεν, ᾧ ξέν', οὐ πέρα.  
 ΙΩ. πρὸς θεῶν ἀληθῶς, ὥς μεμύθευται βροτοῖς— 265  
 ΚΡ. τί χρήμ' ἐρωτᾷς, ᾧ ξέν' ; ἐκμαθεῖν θέλω.  
 ΙΩ. ἐκ γῆς πατρός σου πρόγονος ἔβλασται πατήρ ;  
 ΚΡ. Ἐριχθόνιός γε· τὸ δὲ γένος μ' οὐκ ὠφελεῖ.  
 ΙΩ. ἦ καὶ σφ' Ἀθὰνα γῆθεν ἐξανείλετο ;  
 ΚΡ. εἰς παρθένους γε χεῖρας, οὐ τεκοῦσά νιν. 270  
 ΙΩ. δίδωσι δ', ὥσπερ ἐν γραφῇ νομίζεται ;  
 ΚΡ. Κέκροπός γε σώζειν παισὶν οὐχ ὀρώμενοι.

251. ἐκεῖ sugg. Burgess. ἔσχον for ἔχομεν Steph. οὐσά περ Herm.

253. ἀνοίσομεν for ἀνήσομεν Musg.

254. ὀλούμεθα for ὀλοίμεθα

Matthiae.

255. δ' add Matt. (χρήμ' ἀνερμήνευτα Nauck).

258. ποίου πατρὸς for ποίας πάτρας L. Dindorf.

ΙΩ. ἤκουσα λῦσαι παρθένους τεῦχος θεᾶς.

ΚΡ. τοιγὰρ θανοῦσαι σκόπελον ἤμαξαν πέτρας.

ΙΩ. εἶεν·

τί δαὶ τόδ' ; ἄρ' ἀληθὲς ἢ μάτην λόγος ; 275

ΚΡ. τί χρῆμ' ἐρωτᾷς ; καὶ γὰρ οὐ κάμνω σχολῇ.

ΙΩ. πατὴρ Ἐρεχθεὺς σὰς ἔθυσε συγγόνους ;

ΚΡ. ἔτλη πρὸ γαίας σφάγια παρθένους κτανεῖν.

ΙΩ. σὺ δ' ἐξεσώθης πῶς κασιγνήτων μόνη ;

ΚΡ. βρέφος νεογνὸν μητρὸς ἦν ἐν ἀγκάλαις. 280

ΙΩ. πατέρα δ' ἀληθῶς χάσμα σὸν κρύπτει χθονός ;

ΚΡ. πληγαὶ τριαίνης πουτίου σφ' ἀπώλεσαν.

ΙΩ. Μακραὶ δὲ χῶρός ἐστ' ἐκεῖ κεκλημένος ;

ΚΡ. τί δ' ἱστορεῖς τόδ' ; ὥς μ' ἀνέμνησάς τινας.

ΙΩ. τιμᾷ σφε Πύθιος ἀστραπαί τε Πύθιαι ; 285

ΚΡ. τιμᾷ. \*τί τιμᾷ ; μήποτ' ὤφελόν σφ' ἰδεῖν.

ΙΩ. τί δέ ; στυγεῖς σὺ τοῦ θεοῦ τὰ φίλτατα ;

ΚΡ. οὐδέν. \*ξύνοιδ' ἄντροισιν αἰσχύνην τινά.

ΙΩ. πόσις δέ τίς σ' ἔγημ' Ἀθηναίων, γύναι ;

ΚΡ. οὐκ ἀστός, ἀλλ' ἐπακτὸς ἐξ ἄλλης χθονός. 290

ΙΩ. τίς ; εὐγενῇ νιν δεῖ πεφυκέναι τινά.

ΚΡ. Ξοῦθος, πεφυκὼς Αἰόλου Διὸς τ' ἄπο.

ΙΩ. καὶ πῶς ξένος σ' ὦν ἔσχεν οὔσαν ἐγγενῇ ;

ΚΡ. Εὐβοί' Ἀθήναις ἔστι τις γείτων πόλις·

ΙΩ. ὄροις ὑγροῖσιν, ὥς λέγουσ', ὠρισμένη. 295

ΚΡ. ταύτην ἔπερσε Κεκροπίδαις κοινῷ δορί.

ΙΩ. ἐπίκουρος ἐλθών ; κᾶτα σὺν γαμεί λέχος ;

ΚΡ. φερνάς γε πολέμου καὶ δορὸς λαβὼν γέρας.

ΙΩ. σὺν ἀνδρὶ δ' ἦκεις ἢ μόνη χρηστήρια ;

ΚΡ. σὺν ἀνδρί· σηκοὺς δ' ἐνιστρέφει Τροφωνίου. 300

286. MSS. τιμᾷ τιμᾷ ὥς &c. corr. Herm. (τιμᾷ σφε Badh., τιμᾷ γ' ἄτιμα Nauck). 288. ξύνοιδ' for ξέν', οἶδ' Tyrwhitt. 300. σηκοῖς Barnes. ἐνιστρέφει edd., ὑστερεῖ Badh. (MSS. εὐ στρέφει).

- ΙΩ. πότερα θεατῆς ἢ χάριν μαντευμάτων ;  
 ΚΡ. κείνου τε Φοίβου θ' ἐν θέλων μαθεῖν ἔπος.  
 ΙΩ. καρποῦ δ' ὕπερ γῆς ἤκετ', ἢ παίδων πέρι ;  
 ΚΡ. ἄπαιδές ἐσμεν, χρόνι' ἔχοντ' εὐνήματα.  
 ΙΩ. οὐδ' ἔτεκες οὐδὲν πώποτ', ἀλλ' ἄτεκνος εἶ ; 305  
 ΚΡ. ὁ Φοῖβος οἶδε τὴν ἐμὴν ἀπαιδίαν.  
 ΙΩ. ὦ τλήμον, ὥς τ' ἄλλ' εὐτυχοῦς' οὐκ εὐτυχεῖς.  
 ΚΡ. σὺ δ' εἶ τίς ~~ᾧ~~ ὥς σου τὴν τεκοῦσαν ὤλβισα.  
 ΙΩ. τοῦ θεοῦ καλοῦμαι δοῦλος εἰμί τ', ὦ γύναι.  
 ΚΡ. ἀνάθημα πόλεως, ἢ τινος πραθεῖς ὕπο ; 310  
 ΙΩ. οὐκ οἶδα πλὴν ἔν' Λοξίου κεκλήμεθα.  
 ΚΡ. ἡμεῖς σ' ἄρ' αὖθις, ὦ ξέν', αἰτοικτείρομεν.  
 ΙΩ. ὥς μὴ εἰδῶθ' ἥτις μ' ἔτεκεν ἐξ ὅτου τ' ἔφυν. *I*  
 ΚΡ. ναοῖσι δ' οἰκεῖς τοισιδ' ἢ κατὰ στέγας ;  
 ΙΩ. ἅπαν θεοῦ μοι δῶμ', ἵν' ἂν λάβῃ μ' ὕπνος. 315  
 ΚΡ. παῖς δ' ὦν ἀφίκου ναὸν ἢ νεανίας ;  
 ΙΩ. βρέφος λέγουσιν οἱ δοκοῦντες εἰδέναι.  
 ΚΡ. καὶ τίς γάλακτί σ' ἐξέθρεψε Δελφιδῶν ;  
 ΙΩ. οὐπώποτ' ἔγνων μαστόν' ἢ δ' ἔθρεψέ με—  
 ΚΡ. τίς, ὦ ταλαίπωρ' ; ὥς ἰοσοῦς' ἡὔρον νόσους ; 320  
 ΙΩ. Φοίβου προφήτης, μητέρ' ὥς ἰομίζομεν.  
 ΚΡ. εἰς δ' ἄνδρ' ἀφίκου τίνα τροφὴν κεκτημένος ;  
 ΙΩ. βωμοί μ' ἔφερβον οὐπιῶν τ' ἀεὶ ξένος.  
 ΚΡ. τάλαιν' ἄρ' ἢ τεκοῦσά σ', ἥτις ἦν ποτέ.  
 ΙΩ. ἀδίκημά του γυναικὸς ἐγειρόμην ἴσως. 325  
 ΚΡ. ἔχεις δὲ βίοντον ; εὖ γὰρ ἡσκησαι πέπλοις.  
 ΙΩ. τοῖς τοῦ θεοῦ κοσμούμεθ', ᾧ δουλεύομεν.  
 ΚΡ. οὐδ' ᾗξας εἰς ἔρευναν ἐξευρεῖν γονάς ;  
 ΙΩ. ἔχω γὰρ οὐδέν, ὦ γύναι, τεκμήριον.  
 ΚΡ. φεῦ·  
 πέποιθέ τις σῇ μητρὶ ταῦτ' ἄλλῃ γυνή. 330  
 324. Dobree for τάλαινά σ' ἢ τεκοῦσ', ἥτις ποτ' ἦν ἄρα.

- ΙΩ. τίς; \*εἰ πόνον μοι ξυλλάβοι, χαίρομεν ἄν.  
 ΚΡ. ἧς οὐνεκ' ἦλθον δεῦρο πρὶν πόσιν μολεῖν.  
 ΙΩ. ποῖόν τι χρήζουσ', ὥς ὑπουργήσω, γύναι;  
 ΚΡ. μάντευμα κρυπτὸν δεομένη Φοῖβον μαθεῖν.  
 ΙΩ. λέγοις ἄν' ἡμεῖς τᾶλλα προφξενήσομεν. 335  
 ΚΡ. ἄκουε δὴ τὸν μῦθον· ἀλλ' αἰδούμεθα.  
 ΙΩ. οὐ τᾶρα πράξεις οὐδέν· ἀργὸς ἢ θεός.  
 ΚΡ. Φοῖβω μιγῆναί φησί τις· φίλων ἐμῶν.  
 ΙΩ. Φοῖβω γυνὴ γεγῶσα; μὴ λέγ', ὦ ξένη.  
 ΚΡ. καὶ παῖδά γ' ἔτεκε τῷ θεῷ λάθρα πατρός. 340  
 ΙΩ. οὐκ ἔστιν ἄνδρὸς ἀδικίαν αἰσχύνεται.  
 ΚΡ. \*οὐ φησιν αὐτή· καὶ πέπονθεν ἄθλια.  
 ΙΩ. τί χρῆμα δράσασ', εἰ θεῷ συνεζύγη;  
 ΚΡ. τὸν παῖδ' ὃν ἔτεκεν ἐξέθηκε δωμάτων.  
 ΙΩ. ὁ δ' ἐκτεθεὶς παῖς ποῦ ἔστιν; εἰσορᾷ φάος; 345  
 ΚΡ. οὐκ οἶδεν οὐδεὶς· τὰῦτα καὶ μαρτυρόμαι.  
 ΙΩ. εἰ δ' οὐκέτ' ἔστι, τίνι τρόπῳ διεφθάρη;  
 ΚΡ. θῆράς σφε τὸν δύστηνον ἐλπίζει καταεῖν.  
 ΙΩ. ποίῳ τόδ' ἔγνω χρωμένη τεκμηρίῳ;  
 ΚΡ. ἐλθοῦσ' ἴν' αὐτὸν ἐξέθηκ', οὐχ ἡὔρ' ἔτι. 350  
 ΙΩ. ἦν δὲ σταλαγμὸς ἐν στίβῳ τις αἵματος;  
 ΚΡ. οὐ φησι· καίτοι πόλλ' ἐπεστράφη πέδον.  
 ΙΩ. χρόνος δὲ τίς τῷ παιδί διαπεπραγμένῳ;  
 ΚΡ. σοὶ ταῦτόν ἤβης, εἶπερ ἦν, εἶχ' ἄν μέτρον.  
 ΙΩ. οὐκουν ἔτ' ἄλλον ὕστερον τίκτει γόνον; 355  
 ΚΡ. ἀδικεῖ νιν ὁ θεός· \*οὐ τεκοῦσα δ' ἄθλια.  
 ΙΩ. τί δ', εἰ λάθρα νιν Φοῖβος ἐκτρέφει λαβῶν;  
 ΚΡ. τὰ κοινὰ χαίρων οὐ δίκαια δρᾷ μόγις.

331. εἰ πόνον for εἶπον εἰ Herm. 342. οὐ for ὅ φησιν Herm.  
 Dobree. 354. ταῦτ' ἄν . . . εἶχεν μέτρα Nauck. 355, 356. οὐ  
 τεκοῦσα for ἡ τεκοῦσα (transposing lines) Herm.



- ΙΩ. οἴμοι· πρόσφδός ἡ τύχη τῶμῳ πάθει.  
 ΚΡ. καὶ σ', ὦ ξέν', οἶμαι μητέρ' ἀθλίαν ποθεῖν. 360  
 ΙΩ. καὶ μή γ' ἐπ' οἴκτόν μ' ἔξαγ', οὐ λελήσμεθα.  
 ΚΡ. σιγῶ· πέραινε δ' ὦν σ' ἀνιστορῶ πέρι.  
 ΙΩ. οἷσθ' οὖν ὃ κάμνει τοῦ λόγου μάλιστά σοι ;  
 ΚΡ. τί δ' οὐκ ἐκείνῃ τῇ τάλαιπῶρ ἵουσεῖ ;  
 ΙΩ. πῶς ὁ θεὸς ὃ λαθεῖν βούλεται μαντεύσεται ; 365  
 ΚΡ. εἵπερ καθίζει τρίποδα κοινὸν Ἑλλάδος.  
 ΙΩ. αἰσχύνεται τὸ πρᾶγμα· μὴ 'ξέλεγχέ νυν.  
 ΚΡ. ἀλγύνεται δέ γ' ἡ παθοῦσα τῇ τύχῃ. *Σει. 2.*  
 ΙΩ. οὐκ ἔστιν ὅστις σοι προφητεύσει τᾶδε.  
 ἐν τοῖς γὰρ αὐτοῦ δώμασιν κακὸς φανείς 370  
 Φοῖβος δικαίως τὸν θεμιστεύοντά σοι  
 δράσειεν ἄν τι πῆμ'· ἀπαλλάσσουν, γύναι·  
 τῷ γὰρ θεῷ τὰναντί' οὐ μαντευτέον.  
 εἰς γὰρ τοσοῦτον ἀμαθίας ἔλθοιμεν ἄν,  
 εἰ τοὺς θεοὺς ἄκοιτας ἐκποιήσομεν 375  
 φράζειν ἃ μὴ θέλουσιν ἢ προβωμίους  
 σφαγαῖσι μήλων ἢ δι' οἰωνῶν πτεροῖς.  
 ἄν γὰρ βία σπεύδωμεν ἀκόντων θεῶν,  
 ἄκοιτα κεκτῆμεσθα τὰγάθ', ὦ γύναι·  
 ἃ δ' ἂν διδῶσ' ἐκόντες, ὠφελούμεθα. *✓* 380  
 ΧΟ. πολλαί γε πολλοῖς εἰσι συμφοραὶ βροτοῖς,  
 μορφαὶ δὲ διαφέρουσιν. ἐν δ' ἂν εὐτυχὲς  
 μόλις ποτ' ἐξεύροι τις ἀνθρώπων βίῳ.  
 ΚΡ. ὦ Φοῖβε, κακεὶ κἀνθάδ' οὐ δίκαιος εἶ  
 εἰς τὴν ἀποῦσαν, ἧς πάρεισιν οἱ λόγοι. 385  
 σὺ \*δ' οὐτ' ἔσωσας τὸν σὸν δι' σῶσαί σ' ἐχρήν,  
 οὐθ' ἱστορούσῃ μητρὶ μάντις ὦν ἐρεῖς,

379. οὐκ ὄντα for ἄκοιτα Wakefield, &c. ἀρόνητα Steph. 386.  
 σὺ δ' οὐτ' for σὺ γ' οὐκ Nauck (ὅς οὐκ Herm.).

ὥς εἰ μὲν οὐκέτ' ἔστιν, ὀγκωθῇ τάφῳ,  
 εἰ δ' ἔστιν, ἔλθῃ μητρὸς εἰς ὄψιν ποτέ.  
 ἀλλ' \*ἔξερευνᾶν χρὴ τάδ', εἰ πρὸς τοῦ θεοῦ 390  
 κωλυόμεσθα μὴ μαθεῖν ἂ βούλομαι.

(XUTHUS is seen approaching.)

ἀλλ', ὦ ξέν', εἰσορῶ γὰρ εὐγενῇ πόσιν  
 Ξοῦθον πέλας δὴ τόνδε τὰς Τροφωνίου  
 λιπόντα θαλάμας, τοὺς λελεγμένους λόγους  
 σίγα πρὸς ἄνδρα, μή τιν' αἰσχύνῃ λάβω 395  
 διακονοῦσα κρυπτά, καὶ προβῇ λόγος  
 οὐχ ἥπερ ἡμεῖς αὐτὸν ἐξειλίσσομεν.  
 τὰ γὰρ γυναικῶν δυσχερὴ πρὸς ἄρσενας,  
 κὰν ταῖς κακαῖσιν ἀγαθαὶ μεμιγμέναι  
 μισούμεθ'. οὕτω δυστυχεῖς πεφύκαμεν. 400

(Enter XUTHUS.)

### ΞΟΥΘΟΣ.

πρῶτον μὲν ὁ θεὸς τῶν ἐμῶν προσφθεγμάτων  
 λαβὼν ἀπαρχὰς χαιρέτω, σύ τ', ὦ γύναι.  
 μῶν χρόνιος ἐλθὼν σ' ἐξέπληξ' ὀρρωδία;  
 ΚΡ. οὐδέν γ' ἀφίκου δ' εἰς μέριμναν. ἀλλὰ μοι  
 λέξον τί θέσπισμ' ἐκ Τροφωνίου φέρεις, 405  
 παίδων ὅπως νῶν σπέρμα \*συγκραθήσεται.  
 ΞΟ. οὐκ ἠξίωσε τοῦ θεοῦ προλαμβάνειν  
 μαντεύμαθ'. ἐν \*δ' οὖν εἶπεν, οὐκ ἄπαιδά με  
 πρὸς οἶκον ἦξειν οὐδὲ σ' ἐκ χρηστηρίων.  
 ΚΡ. ὦ πότνια Φοίβου μήτηρ, εἰ γὰρ αἰσίως 410  
 ἔλθοιμεν, ἃ τε νῶν συμβόλαια πρόσθεν ἦν  
 ἐς παῖδα τὸν σόν, μεταπέσοι βελτίονα.

390. ἔξερευνᾶν for ἔαν Paley. ἀλλ' οὖν ἔαν γε Wakefield. 406.  
 συγκραθήσεται for συγκαθῆσεται Wakef. 408. δ' οὖν for γοῦν Herm.

ΞΟ. ἔσται τάδ'· ἀλλὰ τίς προφητεύει θεοῦ ;

ΙΩ. ἡμεῖς τὰ γ' ἔξω, τῶν ἔσω δ' ἄλλοις μέλει,  
οἳ πλησίον θάσσουσι τρίποδος, ᾧ ξένε, 415  
Δελφῶν ἀριστῆς, οὗς ἐκλήρωσεν πάλος.

ΞΟ. καλῶς· ἔχω δὴ πάνθ' ὅσων ἐχρήζομεν.  
στείχοιμ' ἂν εἴσω· καὶ γάρ, ὥς ἐγὼ κλύω,  
χρηστήριον πέπτωκε τοῖς ἐπήλυσι  
κοινὸν πρὸ ναοῦ· βούλομαι δ' ἐν ἡμέρᾳ 420  
τῇδ', αἰσία γάρ, θεοῦ λαβεῖν μαντεύματα.  
σὺ δ' ἀμφὶ βωμούς, ᾧ γύναι, δαφνηφόρους  
λαβοῦσα κλῶνας, εὐτέκνους εὖχον θεοῖς  
χρησμούς μ' ἐνεγκεῖν ἐξ Ἀπόλλωνος δόμων.

(Exit XUTHUS.)

ΚΡ. ἔσται τάδ' ἔσται. Λοξίας δ' ἐὰν θέλῃ 425  
νῦν ἀλλὰ τὰς πρὶν ἀναλαβεῖν ἁμαρτίας,  
ἅπας μὲν οὐ γένοιτ' ἂν εἰς ἡμᾶς φίλος,  
ὅσον δὲ χρήζει, θεὸς γάρ ἐστι, δέξομαι.

(Exit CREUSA.)

ΙΩ. τί ποτε λόγοισιν ἢ ξένη πρὸς τὸν θεὸν  
κρυπτοῖσιν ἀεὶ λοιδοροῦσ' αἰνίσσεται, 430  
ἥτοι φιλοῦσά \*γ' ἥς ὕπερ μαντεύεται,  
ἢ καὶ τι σιγῶσ' ᾧν σιωπᾶσθαι χρεών ;  
ἀτὰρ θυγατρὸς τῆς Ἐρεχθέως τί μοι  
μέλει ; προσήκει \*γ' οὐδέν· ἀλλὰ χρυσέαις  
πρόχοισιν ἐλθὼν εἰς ἀπορραιτήρια 435  
δρόσον καθήσω. νουθετητέος δέ μοι  
Φοῖβος, τί πάσχει· παρθένους βία γαμῶν  
προδίδωσι, παῖδας ἐκτεκνούμενος λάθρα

417. ἔχων Badham. 431. γ' ἥς for γῆς Musg. 434. προσήκει  
γ' Reiske. προσήκων Wakef. προσήκοντ' Elmsley, &c. (MSS. προσ-  
ήκει τ' οὐδας). 437. πάσχων Canter.

θνήσκοντας ἀμελεῖ. μὴ σύ γ' ἄλλ' ἐπεὶ κρατεῖς,  
 ἀρετὰς δῖωκε. καὶ γὰρ ὅστις ἂν βροτῶν 440  
 κακὸς πεφύκη, ζημιούσιν οἱ θεοί.  
 πῶς οὖν δίκαιον τοὺς νόμους ὑμᾶς βροτοῖς  
 γράψαντας αὐτοὺς ἀνομίαν ὀφλισκάνειν ;  
 εἰ δ', οὐ γὰρ ἔσται, τῷ λόγῳ δὲ χρῆσομαι,  
 δίκας βιαίῳ δώσεται' ἀνθρώποις γάμων, 445  
 σὺ καὶ Ποσειδῶν Ζεὺς θ' ὃς οὐρανοῦ κρατεῖ,  
 ναοὺς τίνοντες ἀδικίας κενώσετε.  
 τὰς ἡδονὰς γὰρ τῆς προμηθείας πάρος  
 σπεύδοντες ἀδικεῖτ'. οὐκέτ' ἀνθρώπους κακοὺς  
 λέγειν δίκαιον, εἰ τὰ τῶν θεῶν κακὰ 450  
 μιμούμεθ', ἀλλὰ τοὺς διδάσκοντας τάδε.

(Exit ION.)

#### IV. FIRST STASIMON.

##### ΧΟΡΟΣ.

σὲ τὰν ὠδίνων λοχιᾶν 455 στροφή.  
 ἀνειλείθυιαν, ἔμην  
 Ἄθάναν ἱκετεύω,  
 Προμηθεῖ Τιτᾶνι λοχευ-  
 θείσαν κατ' ἀκροτάτας 455  
 κορυφᾶς Διός, ᾧ πότνα Νίκα,  
 μόλε Πύθιον οἶκον,  
 Ὀλύμπου χρυσέων θαλάμων  
 πταμένα πρὸς ἀγνιάς, 460  
 Φοιβήιος ἔνθα γᾶς  
 μεσόμφαλος ἐστία  
 παρὰ χορευομένῳ τρίποδι

448. πέρα Badham from Conington.

450. καλὰ Ed. Ald.

457. μάκαιρα MSS. πότνα corr. in Cod. Fl.

μαντεύματα κραίνει,  
 σὺ καὶ παῖς ἅ Λατογενής, 465  
 δύο θεαὶ δύο παρθένοι,  
 κασίγνηται σεμναὶ τοῦ Φοίβου.  
 ἵκετεύσατε δ', ὦ κόραι,  
 τὸ παλαιὸν Ἑρεχθέως  
 γένος εὐτεκνίας χρονίου καθαροῖς 470  
 μαντεύμασι κῦρσαι.

ὑπερβαλλούσας γὰρ ἔχει ἀντιστροφή.  
 θνατοῖς εὐδαιμονίας  
 ἀκίνητον ἀφορμάν,  
 τέκνων οἷς ἂν καρποτρόφοι 475  
 λάμπωσιν ἐν θαλάμοις  
 πατρίοισι νεάνιδες ἦβαι,  
 διαδέκτορα πλοῦτον  
 ὥς ἔξουντες ἐκ πατέρων  
 ἑτέροις ἐπὶ τέκνοις. 480  
 ἀλκά τε γὰρ ἐν κακοῖς  
 σύν τ' εὐτυχίαις φίλον,  
 δορί τε γὰρ πατρίᾳ φέρει  
 σωτήριον ἤαλκάν.  
 ἐμοὶ μὲν πλούτου τε πάρος 485  
 βασιλικῶν τ' εἶεν θαλάμων  
 τροφαὶ κήδειοι κεδνῶν τέκνων.  
 τὸν ἄπαιδα δ' ἀποστυγῶ  
 βίον, ᾧ τε δοκεῖ, ψέγω·  
 μετὰ δὲ κτεάνων μετρίων βιοτᾶς 490  
 εὐπαιδὸς ἐχόμαν.

ὦ Πανδὸς θακήματα καὶ ἐπωδός.

475. κοινὸν τροφῶν Musg. W. Dindorf.  
 ἀκμάν Verrall.

484. αἴγλαν Herwerden.

παραυλίζουσα πέτρα  
 \*μυχώδεσι Μακραῖς,  
 ἵνα χοροὺς στείβουσι ποδοῖν 495  
 Ἀγλαύρου κόραι τρίγωνοι  
 στάδια χλοερά πρὸ Παλλάδος  
 ναῶν, συρίγγων  
 ὑπ' αἰόλας λαχᾶς  
 ὕμνων, ὅταν αὐλίοις 500  
 συρίζῃς, ὦ Πάν,  
 τοῖσι σοῖς ἐν ἄντροις,  
 ἵνα τεκοῦσά τις  
 παρθένος, ὦ μελέα, βρέφος  
 Φοίβῳ, πτανοῖς ἐξώρισε θοῖναν  
 Θηρσί τε φοινίαν δαῖτα, πικρῶν γάμων 505  
 ὕβριν. οὐτ' ἐπὶ κερκίσιν οὔτε λόγοις  
 φάτιν ἄϊον εὐτυχίας μετέχειν  
 θεόθεν τέκνα θνατοῖς.

## V. SECOND EPEISODION.

(*Re-enter ION from the temple.*)

- ΙΩ. πρόσπολοι γυναιῖκες, αἱ τῶνδ' ἀμφὶ κρηπίδας  
 δόμων 510  
 θυοδόκων φρούρημ' \*ἔχουσαι δεσπότην φυλάσσετε,  
 ἐκκλέλοιπ' ἤδη τὸν ἱερὸν τρίποδα καὶ χρηστήριον  
 Ξοῦθος, ἧ μίμνει κατ' οἶκον ἱστορῶν ἀπαιδίαν;  
 ΧΟ. ἐν δόμοις ἔστ', ὦ ξέν'. οὐπω δῶμ' ὑπερβαίνει τόδε.  
 ὥς δ' ἐπ' ἐξόδοισιν ὄντος τῶνδ' ἀκούομεν πυλῶν  
 δοῦποι, ἐξιόντα τ' ἤδη δεσπότην ὕρᾶν πάρα. 516

494. μυχώδεσι for μυχοὶ δαῖσι Tyrwhitt. 500. ὕτ' ἀναλίοις  
 Herwerden. 504. ἐξώριζεν Paley. 511. ἔχουσαι for ἔχοντα  
 Steph.



(*Re-enter XUTHUS. He rushes up to ION and tries to embrace him.*)

ΞΟ. ὦ τέκνον, χαῖρ'. ἡ γὰρ ἀρχὴ τοῦ λόγου πρέ-  
πουσά μοι.

ΙΩ. χαίρομεν· σὺ δ' εὖ φρόνει γε, καὶ δὴ ὄντ' εὖ  
πράζομεν.

ΞΟ. δὸς χερὸς φίλημά μοι σῆς σώματός τ' ἀμφιπτυχάς.

ΙΩ. εὖ φρονεῖς μέν, ἢ σ' ἔμηνε θεοῦ τις, ὦ ξένε,  
βλάβη ; 520

ΞΟ. σωφρονῶ, τὰ φίλταθ' εὐρὼν εἰ \*φιλεῖν ἐφίεμαι.

ΙΩ. παῦε· μὴ ψαύσας τὰ τοῦ θεοῦ στέμματα ῥήξης χερί.

ΞΟ. ὤψομαι· κοῦ ῥυσιάζω, τὰμὰ δ' εὐρίσκω φίλα.

ΙΩ. οὐκ ἀπαλλάξει, πρὶν εἶσω τόξα πνευμόνων λαβεῖν ;

ΞΟ. ὥς τί δὴ φεύγεις με σαντοῦ γνωρίσας τὰ  
φίλτατα ; 525

ΙΩ. οὐ φιλῶ φρενῶν \*ἀμοίρους καὶ μεμνηότας ξένους.

ΞΟ. κτείνει καὶ πύμπρη· πατρὸς γάρ, ἣν κτάνης, ἔσει  
φονεύς.

ΙΩ. ποῦ δέ μοι πατήρ σύ ; ταῦτ' οὖν οὐ γέλως κλύειν  
ἐμοί ;

ΞΟ. οὐ· τρέχων ὁ μῦθος ἄν σοι τὰμὰ σημῖνειεν ἄν.

ΙΩ. καὶ τί μοι λέξεις ;

ΞΟ. πατήρ σός εἰμι καὶ σὺ παῖς ἐμός. 530

ΙΩ. τίς λέγει τὰδ' ;

ΞΟ. ὅς σ' ἔθρεψεν ὄντα Λοξίας ἐμόν.

ΙΩ. μαρτυρεῖς σαντῶ.

ΞΟ. τὰ τοῦ θεοῦ γ' ἐκμαθὼν χρηστήρια.

ΙΩ. ἐσφάλης αἰνιγμ' ἀκούσας.

ΞΟ. οὐκ ἄρ' ὄρθ' ἀκούομεν ;

521. οὐ φρονῶ...ἐφίεμαι ; Jacobs. φιλεῖν for φυγεῖν Steph.  
526. φρενῶν ἀμοίρους for φρενοῦν ἀμούσους Nauck. φρενῶν Cod. Pal.

- ΙΩ. ὁ δὲ λόγος τίς ἐστι Φοίβου ;  
 ΞΟ. τὸν συναντήσαντά μοι—  
 ΙΩ. τίνα συνάντησιν ;  
 ΞΟ. δόμων τῶνδ' ἐξίόντι τοῦ θεοῦ— 535  
 ΙΩ. συμφορᾶς τίνος κυρῆσαι ;  
 ΞΟ. παῖδ' ἐμὸν πεφυκέναι.  
 ΙΩ. σὸν γεγῶτ', ἢ δῶρον \*ἄλλων ;  
 ΞΟ. δῶρον, ὄντα \*δ' ἐξ ἐμοῦ.  
 ΙΩ. πρῶτα δῆτ' ἐμοὶ ξυνάπτεις πόδα σόν ;  
 ΞΟ. οὐκ ἄλλῳ, τέκνον.  
 ΙΩ. ἢ τύχη πόθεν ποθ' ἦκει ;  
 ΞΟ. δύο μίαν θαυμάζομεν.  
 ΙΩ. ἐκ τίνος δέ σοι πέφυκα μητρός ;  
 ΞΟ. οὐκ ἔχω φράσαι. 540  
 ΙΩ. οὐδὲ Φοῖβος εἶπε ;  
 ΞΟ. τερφθεὶς τοῦτο, κεῖν' οὐκ ἠρόμην.  
 ΙΩ. γῆς ἄρ' ἐκπέφυκα μητρός ;  
 ΞΟ. οὐ πέδον τίκτει τέκνα.  
 ΙΩ. πῶς ἂν οὖν εἶην σός ;  
 ΞΟ. οὐκ οἶδ', ἀναφέρω δ' εἰς τὸν θεόν.  
 ΙΩ. φέρε λόγων ἀψώμεθ' ἄλλων.  
 ΞΟ. ταῦτ' ἄμεινον, ὦ τέκνον.  
 ΙΩ. ἦλθες εἰς νόθον τι λέκτρον ;  
 ΞΟ. μωρία γε τοῦ νέου. 545  
 ΙΩ. πρὶν κόρην λαβεῖν Ἐρεχθέως ;  
 ΞΟ. οὐ γὰρ ὕστερόν γε πῶ.  
 ΙΩ. ἄρα δῆτ' ἐκεῖ μ' ἔφυσας ;  
 ΞΟ. τῷ χρόνῳ γε συντρέχει.  
 ΙΩ. κᾶτα πῶς ἀφικόμεσθα δεῦρο—  
 ΞΟ. ταῦτ' ἀμηχανῶ.

ΙΩ. διὰ μακρᾶς ἐλθὼν κελεύθου ;

ΞΟ. τοῦτο καὶ μ' ἀπαιολᾷ.

ΙΩ. Πυθίαν δ' ἦλθες πέτραν πρίν ;

ΞΟ. εἰς φανᾶς γε Βακχίου. 550

ΙΩ. προξένων δ' ἔν \*του κατέσχεες ;

ΞΟ. ὅς με Δελφίσιν κόραις—

ΙΩ. \*ἐθιάσενσ', ἦ πῶς τὰδ' αὐδᾶς ;

ΞΟ. Μαινάσιν γε Βακχίου.

ΙΩ. ἔμφρον' ἦ κάτοινον ὄντα ;

ΞΟ. Βακχίου πρὸς ἡδοναῖς.

ΙΩ. τοῦτ' \*ἐκεῖν' ἔν' ἐσπάρημεν.

ΞΟ. ὁ πότμος ἐξηῦρεν, τέκνον.

ΙΩ. πῶς δ' ἀφικόμεσθα ναούς ;

ΞΟ. ἔκβολον κόρης ἴσως. 555

ΙΩ. ἐκπεφεύγαμεν τὸ δοῦλον.

ΞΟ. πατέρα νυν δέχου, τέκνον.

ΙΩ. τῷ θεῷ γοῦν οὐκ ἀπιστεῖν εἰκός.

ΞΟ. εὖ φρονεῖς ἄρα.

ΙΩ. καὶ τί βουλόμεσθά γ' ἄλλο—

ΞΟ. νῦν ὁρᾶς ἂ χρή σ' ὁρᾶν.

ΙΩ. ἦ Διὸς παιδὸς γενέσθαι παῖς ;

ΞΟ. \*ὃ σοί γε γίγνεται.

ΙΩ. ἦ θίγω δῆθ' οἷ μ' ἔφυσαν ;

ΞΟ. πιθόμενός γε τῷ θεῷ. 560

ΙΩ. χαῖρέ μοι, πάτερ,

ΞΟ. φίλον γε φθέγμ' ἐδεξάμην τόδε.

ΙΩ. ἡμέρα θ' ἦ νῦν παροῦσα—

ΞΟ. μακάριόν γ' ἔθηκέ με.

ΙΩ. ὦ φίλη μῆτερ, πότ' ἄρα καὶ σὺν ὄψομαι δέμας ;

551. του for τῷ W. Dindorf.

552. ἐθιάσενσ' for ἐθιάσέ(ν) σ'

Musg.

554. ἐκαῖν' ἔν' for ἐκαῖ νῦν Elmsley.

559. ὃ for ἦ

Scaliger.

νῦν ποθῶ σε μᾶλλον ἢ πρίν, ἥτις εἶ ποτ', εἰσιδεῖν.  
 ἀλλ' ἴσως τέθνηκας, ἡμεῖς δ' οὐδὲν ἂν δυναίμεθα. 565

ΧΟ. κοιναὶ μὲν ἡμῖν δωμάτων εὐπραξίαι·

ὅμως δὲ καὶ δέσποιναν εἰς τέκν' εὐτυχεῖν  
 ἐβουλόμην ἂν τοὺς τ' Ἐρεχθέως δόμους.

ΞΟ. ὦ τέκνον, εἰς μὲν σὴν ἀνέυρεσιν θεὸς

ὀρθῶς ἔκρανε, καὶ συνῆψ' ἐμοί τε σέ, 570

σύ τ' αὖ τὰ φίλταθ' ἡῦρες οὐκ εἰδὼς πάρος

ὃ δ' ἦξας ὀρθῶς, τοῦτο κᾶμ' ἔχει πόθος,

ὅπως σύ τ', ὦ παῖ, μητέρ' εὐρήσεις σέθεν,

ἐγὼ θ' ὁποίας μοι γυναικὸς ἐξέφυς.

χρόνῳ δὲ δόντες ταῦτ' ἴσως εὕροίμεν ἄν. 575

ἀλλ' ἐκλιπὼν θεοῦ δάπεδ' ἀλητείαν τε σὴν

εἰς τὰς Ἀθήνας στείχε κοινόφρων πατρί,

οὗ σ' ὄλβιον μὲν σκῆπτρον ἀναμένει πατρός,

πολὺς δὲ πλοῦτος· οὐδὲ θάτερον νοσῶν

δυοῖν κεκλήσει δυσγενῆς πένης θ' ἄμα, 580

ἀλλ' εὐγενῆς τε καὶ πολυκτῆμων βίου.

σιγῆς ; τί πρὸς γῆν ὄμμα σὸν βαλὼν ἔχεις

εἰς φροντίδας τ' ἀπῆλθες, ἐκ δὲ χαρμονῆς

πάλιν μεταστὰς δεῖμα προσβάλλεις πατρί ;

ΙΩ. οὐ ταῦτόν εἶδος φαίνεται τῶν πραγμάτων 585

πρόσωθεν ὄντων ἐγγύθεν θ' ὀρωμένων.

ἐγὼ δὲ τὴν μὲν συμφορὰν ἀσπάζομαι,

πατέρα σ' ἀνευρών· ὦν δὲ γιγνώσκω πέρι

ἄκουσον. εἶναί φασι τὰς αὐτόχθονας

κλεινὰς Ἀθήνας οὐκ ἐπέισακτον γένος, 590

ἴν' εἰσπεσοῦμαι δύο νόσω κεκτημένος,

πατρός τ' ἐπακτοῦ καὐτὸς ὦν νοθαγενής.

καὶ τοῦτ' ἔχων τοῦνειδος, ἀσθενῆς μὲν ὦν,

\*ὁ μὴδὲν ὦν\* κὰξ οὐδένων κεκληήσομαι  
 ἦν δ' εἰς τὸ πρῶτον πόλεος ὀρμηθεὶς ζυγὸν 595  
 ζητῶ τις εἶναι, τῶν μὲν ἀδυνάτων ὕπο  
 μισησόμεσθα· λυπρὰ γὰρ τὰ κρείσσονα·  
 ὅσοι δὲ χρηστοὶ δυνάμενοί τ' εἶναι σοφοὶ  
 σιγῶσι καὶ σπεύδουσιν εἰς τὰ πράγματα,  
 γέλωτ' ἐν αὐτοῖς μωρίαν τε λήψομαι 600  
 οὐχ ἡσυχάζων ἐν πόλει \*ψόγου πλέα.  
 τῶν δ' αὖ τ' λογίων τε χρωμένων τε τῇ πόλει  
 εἰς ἀξίωμα βὰς πλέον φρουρήσομαι  
 ψήφοισιν. οὕτω γὰρ τάδ', ὦ πάτερ, φιλεῖ·  
 οἱ τὰς πόλεις ἔχουσι κἀξιώματα 605  
 τοῖς ἀνθαμίλλοις εἰσὶ πολεμιώτατοι.  
 ἐλθὼν δ' ἐς οἶκον ἀλλότριον ἔπηλυσ ὦν  
 γυναικὰ θ' ὥς ἄτεκνον, ἣ κοινουμένη  
 τὰς συμφορὰς σοι πρόσθεν, ἀπολαχοῦσα νῦν  
 αὐτὴ καθ' αὐτὴν τὴν τύχην οἷσει πικρῶς, 610  
 πῶς δ' οὐχ ὑπ' αὐτῆς εἰκότως μισηήσομαι,  
 ὅταν παραστῶ σοὶ μὲν ἐγγύθεν ποδύς,  
 ἣ δ' οὖσ' ἄτεκνος τὰ σὰ φίλ' εἰσορᾷ πικρῶς,  
 κᾷτ' ἣ προδοὺς σύ μ' ἐς δάμαρτα σὴν βλέπῃς  
 ἣ τὰμὰ τιμῶν δῶμα συγχέας ἔχῃς; 615  
 ὅσας σφαγὰς δὴ φαρμάκων \*τε θανασίμων  
 γυναικες ἡῦρον ἀνδράσιν διαφθορὰς.  
 ἄλλως τε τὴν σὴν ἄλοχον οἰκτεῖρω, πάτερ,  
 ἄπαιδα γηράσκουσιν· οὐ γὰρ ἀξία  
 πατέρων ἀπ' ἐσθλῶν οὖσ' ἀπαιδίᾳ ροσεῖν. 620

594. MSS. μὴδὲν καὶ οὐδὲν ὦν corr. Scaliger and Valeknaer.  
 601. ψόγου for φόβου Musg. 602. λόγφ for λογίων Verrall (ἐν  
 λόγφ Matth. &c.). 605. οἱ . . . ἔχοντες ἀξιώμα τε Dind. (from  
 Stobaeus). 616. τε add Tyrwhitt. 620. ἀπαιδίᾳ for ἀπαιδίαν  
 Herm.

τυραννίδος δὲ τῆς μάτην αἰνουμένης  
 τὸ μὲν πρόσωπον ἡδύ, τὰν δόμοισι δὲ  
 λυπηρά· τίς γὰρ μακάριος, τίς εὐτυχής,  
 ὅστις δεδοικὼς καὶ παραβλέπων \*βίαν  
 αἰῶνα τείνει; δημότης δ' ἂν εὐτυχῆς 625  
 ζῆν ἂν θέλοιμι μᾶλλον ἢ τύραννος ὦν,  
 ᾧ τοὺς πονηροὺς ἡδονὴ φίλους ἔχειν,  
 ἐσθλοὺς δὲ μισεῖ καταναεῖν φοβούμενος.  
 εἵποις ἂν ὥς ὁ χρυσὸς ἐκνικᾷ τάδε,  
 πλουτεῖν τε τερπνόν· οὐ φιλῶ \*ψόγους κλύειν 630  
 ἐν χερσὶ σῶζων ὄλβον οὐδ' ἔχειν πόνους·  
 εἴη δ' ἔμοι \*μὲν μέτρια μὴ λυπουμένῳ.  
 ἂ δ' ἐνθάδ' εἶχον ἀγάθ' ἄκουσόν μου, πάτερ·  
 τὴν φιλτάτην μὲν πρῶτον ἀνθρώποις σχολὴν  
 ὄχλον τε μέτριον, οὐδέ μ' ἐξέπληξ' ὁδοῦ 635  
 πονηρὸς οὐδείς· κεῖν' οὐκ ἀνασχετόν,  
 εἴκειν ὁδοῦ χαλῶντα τοῖς κακίοσιν.  
 θεῶν δ' ἐν εὐχαῖς ἢ \*λόγοισιν ἢ βροτῶν,  
 ὑπηρετῶν χαίρουσιν, οὐ γοωμένοις.  
 καὶ τοὺς μὲν ἐξέπεμπον, οἱ δ' ἦκον ξένοι, 640  
 ὥσθ' ἡδὺς αἰὲν καινὸς ὦν καινοῖσιν ἦν.  
 ὃ δ' εὐκτὸν ἀνθρώποισι, κὰν ἄκουσιν ἦ,  
 δίκαιον εἶναί μ' ὁ νόμος ἢ φύσις θ' ἅμα  
 παρείχε τῷ θεῷ. ταῦτα συννοούμενος  
 κρείσσω νομίζω τὰνθάδ' ἢ τὰ κεῖ, πάτερ. 645  
 ἔα δ' ἐμαντῷ ζῆν· ἴση γὰρ ἢ χάρις,  
 μεγάλοισι χαίρειν σμικρά θ' ἡδέως ἔχειν.

624. περιβλέπων in Stobaeus. βίαν for βίον Steph. (βίου Nauck).  
 630. ψόγους for ψόφους Brodaeus. 632. μὲν add Herm. (ἔμοιγε  
 Dindorf). 634. ἀνθρώποις for ἀνθρώπων Dobree. 638. λόγοισιν  
 ἦ for γόοισιν ἢ Musg. 646. ἐμ' αὐτοῦ Nauck. ζῆν μ' Dindorf.



- ΧΟ. καλῶς ἔλεξας, εἴπερ οὖς ἐγὼ φιλῶ  
 ἐν τοῖσι σοῖσιν εὐτυχήσουσιν \*λόγοις.
- ΞΟ. παῦσαι λόγων τῶνδ', εὐτυχεῖν δ' ἐπίστασο· 650  
 θέλω γὰρ οὐπὲρ σ' ἡῦρον ἄρξασθαι, τέκνον,  
 κοινῆς τραπέζης δαῖτα πρὸς κοινὴν πεσών,  
 θῦσαί θ' ἅ σου πρὶν γενέθλι' οἶκ ἐθύσαμεν.  
 καὶ νῦν μὲν ὥς δὴ ξένον ἄγων σ' ἐφέστιον  
 δείπνοισι τέρψω· τῆς δ' Ἀθηναίων χθοῖνός 655  
 ἄξω θεατὴν δῆθεν, ὥς οὐκ ὄντ' ἐμόν.  
 καὶ γὰρ γυναῖκα τὴν ἐμὴν οὐ βούλομαι  
 λυπεῖν ἄτεκνον οὔσαν αὐτὸς εὐτυχῶν.  
 χρόνῳ δὲ καιρὸν λαμβάνων προσάξομαι  
 δάμαρτ' ἔαν σε σκῆπτρα τᾶμ' ἔχειν χθοῖνός. 660  
 Ἴωνα δ' ὀνομάζω σε τῇ τύχῃ πρέπον,  
 ὁθούνεκ' ἀδύτων ἐξιόντι μοι θεοῦ  
 ἵχνος συνῆψας πρῶτος. ἀλλὰ τῶν φίλων  
 πλήρωμ' ἀθροίσας βουθύτῳ σὺν ἡδονῇ  
 πρόσσειπε, μέλλων Δελφίδ' ἐκλιπεῖν πόλιν. 665  
 ὑμῖν δὲ σιγᾶν, ὁμωίδες, λέγω τάδε,  
 ἢ θάνατον εἰπούσαισι πρὸς δάμαρτ' ἐμὴν.
- ΙΩ. στείχοιμ' ἄν· ἐν δὲ τῆς τύχης ἄπεστί μοι·  
 εἰ μὴ γὰρ ἦτις μ' ἔτεκεν εὐρήσω, πάτερ,  
 ἀβίωτον ἡμῖν· εἰ δ' ἐπεύξασθαι χρεῶν, 670  
 ἐκ τῶν Ἀθηνῶν μ' ἢ τεκοῦσ' εἴη γυνή,  
 ὥς μοι γένηται μητρόθεν παρρησία.  
 καθαρὰν γὰρ ἦν τις εἰς πόλιν πέση ξένος,  
 κἂν τοῖς λόγοισιν ἀστὸς ᾗ, τό γε στόμα  
 δοῦλον πέπαται κοῦκ ἔχει παρρησίαν. 675

(Exeunt.)

## VI. SECOND STASIMON.

## ΧΟΡΟΣ.

ὄρῳ δάκρυα \*δάκρυα καὶ πενθίμους στροφή.

[ἄλλας γε] στεναγμάτων εἰσβολάς,

ὅταν ἐμὰ τύραννος εὐπαιδίαν

πόσιν ἔχοντ' ἴδῃ,

αὐτὴ δ' ἅπαις ἦ καὶ λελειμμένη τέκνων. 685

τίν', ὦ παῖ πρόμαντι Λατοῦς, ἔχρησας ὑμνωδίαν;

πόθεν ὁ παῖς ὅδ' ἀμφὶ ναοὺς σέθεν

τρόφιμος ἐξέβα, γυναικῶν τίνος;

οὐ γάρ με σαίνει θέσφατα, 685

μή τιν' ἔχῃ δόλον.

δαιμαίνω συμφορὰν

ἐφ' ὃ ποτε βάσεται.

ἄτοπος ἄτοπα γὰρ παραδίδωσί μοι 690

\*τάδε θεοῦ φήμα.

ἔχει δόλον τύχαν θ' ὁ παῖς

ἄλλων τραφεῖς ἐξ αἱμάτων.

τίς οὐ τάδε ξυνοίσεται;

φίλαι, πότερ' ἐμᾷ δεσποίνα τάδε ἀντιστροφή. 695

τορῶς [ἐς οὖς] γεγωνήσομεν,

πόσιν, ἐν ᾧ τὰ πάντ' ἔχουσ' ἐλπιδῶν

μέτοχος ἦν τλάμων;

νῦν δ' ἡ μὲν ἔρρει συμφοραῖς, ὁ δ' εὐτυχεῖ,

πολιὸν εἰσπεσοῦσα γῆρας, πόσις δ' ἀτίετος φίλων. 700

676. δάκρυα (*bis*) Paley. 677. ἀλαλαγὰς for ἄλλας γε Herm.  
στεναγμάτων Musg. for στεναγμῶν τ'. 679. εἰδῆ Nauck. 691.  
Nauck for τόδε (τῷδε) ποτ' εὐφημα. 692. δόμον Tyrwhitt. δόμων  
τύχαν Nauck.

μέλεος, ὃς θυραῖος ἔλθων δόμους  
μέγαν ἐς ὄλβον οὐκ ἔσωσεν τύχας.

ὄλοιτ' ὄλοιθ' ὁ ποτνίαν

ἔξαπαφὼν ἐμάν·

καὶ θεοῖσιν μὴ τύχοι

705

καλλίφλογα πέλανον ἐπὶ

πυρὶ καθαγνίσας· τὸ δ' ἐμὸν εἴσεται

\* \* \* \* \*

710

\* \* τυραννίδος φίλα.

\* ἤδη πέλας δείπνων κυρεῖ

παῖς καὶ πατὴρ νέος νέων.

\* ἰὼ δειράδες Παρνασοῦ πέτρας

ἐπωδός.

ἔχουσαι σκόπελον οὐράνιον θ' ἔδραν,

715

ἵνα Βάκχιος ἀμφιπύρους ἀνέχων πεύκας

λαιψηρὰ πηδᾷ νυκτιπόλοις ἅμα σὺν Βάκχαις.

μὴ τί ποτ' εἰς ἐμὴν πόλιν ἵκοιθ' ὁ παῖς,

νέαν δ' ἀμέραν ἀπολιπὼν θάνοι.

720

στενομένα γὰρ ἂν πόλιν ἔχοι σκῆψιν

ξενικὸν εἰσβολάν.

\* ἄλις δ' ἄλις ὁ πάρος ἀρχαγὸς ὦν

Ἐρεχθεὺς ἄναξ.

## VII. THIRD EPEISODION.

(*Re-enter CREUSA, with an old man attending her.*)

KP. ὦ πρέσβυ παιδαγῶγ' Ἐρεχθέως πατρός 725

τοῦμοῦ ποτ' ὄντος, ἡνίκ' ἦν ἔτ' ἐν φάει,

703. ὄλοιτο Nauck. 712. ἤδη for ἦ δὴ Reiske. πέλας for  
πελάσας Seidler. 714. ἰὼ for ἵνα Badham. 723. ἄλις δ' for  
ἀλίσας Herm. (ἄλις ἄλις Scaliger).

ἐπαιρε σαντὸν πρὸς θεοῦ χρηστήρια,  
 ὥς μοι συνησθῆς, εἴ τι Λοξίας ἄναξ  
 θέσπισμα παίδων εἰς γονὰς ἐφθέγγετο·  
 σὺν τοῖς φίλοις γὰρ ἡδὺν μὲν πράσσειν καλῶς· 730  
 ὃ μὴ γένοιτο δ', εἴ τι τυγχάνοι κακόν,  
 εἰς ὄμματ' εὖνου φωτὸς ἐμβλέψαι γλυκύ.  
 ἐγὼ δέ σ', ὥσπερ καὶ σὺ πατέρ' ἐμόν ποτε.  
 θέσπουιν' ὅμως οὖσ' ἀντικηδεύω πατρός.

## ΠΑΙΔΑΓΩΓΟΣ.

ὦ θύγατερ, ἄξι' ἀξίων\* γεννητόρων 735  
 ἦθη φυλάσσεις κοῦ κατασχύναισ' ἔχεις  
 †τοὺς σοὺς παλαιοὺς ἐγγόνους αὐτόχθονας.  
 ἔλχ' ἔλκε πρὸς μέλαθρα καὶ κόμιζέ με.  
 αἰπεινά \*τοι μαντεῖα· τοῦ γήρως δέ μοι  
 συνεκπονοῦσα κῶλον ἱατρὸς γενοῦ. 740  
 ΚΡ. ἔπου νυν' ἴχνος δ' ἐκφύλασσ' ὅπου τίθης.  
 ΠΑ. ἰδοῦ.  
 τὸ τοῦ ποδὸς μὲν βραδύ, τὸ τοῦ δὲ νοῦ ταχύ.  
 ΚΡ. βάκτρῳ δ' ἐρείδου περιφερῇ στίβον χθοιός.  
 ΠΑ. καὶ τοῦτο τυφλόν, ὅταν ἐγὼ βλέπω βραχύ.  
 ΚΡ. ὀρθῶς ἔλεξας· ἀλλὰ μὴ \*παρήης κόπῳ. 745  
 ΠΑ. οὐκουν ἐκὼν γέ· τοῦ δ' \*ἀπόντος οὐ κρατῶ.  
 ΚΡ. γυναικες, ἰστών τῶν ἐμῶν καὶ κερκίδος  
 δούλευμα πιστόν, τίνα τύχην λαβὼν πόσις  
 βέβηκε παίδων ὧν περ οὔνεχ' ἦκομεν;  
 σιγήματα· εἰ γὰρ ἀγαθὰ μοι μηνύσετε, 750  
 οὐκ εἰς ἀπίστους δεσπότας βαλεῖς χάριν.

737. ἐγγόνους Herm.

739. τοι for δέ μοι Valckenaer.

743. περιφερῇ Badh.

745. πάρες Tyrwhitt, Nauck (MSS. παρ-  
 σκέπω). 746. ἀπόντος for ἄκοντος Reiske.

ΧΟ. ἰὼ δαῖμον.

ΠΑ. τὸ φροῖμιον μὲν τῶν λόγων οὐκ εὐτυχές.

ΧΟ. ἰὼ τλᾶμον.

ΠΑ. ἀλλ' ἢ τι θεσφάτοισι δεσποτῶν νοσῶ ; 755

ΧΟ. εἶεν· τί δρῶμεν, θάνατος ὧν κείται πέρι ;

ΚΡ. τίς ἦδε μοῦσα, χῶ φόβος τίνων πέρι ;

ΧΟ. εἴπωμεν ἢ σιγῶμεν ; ἢ τί δράσομεν ;

ΚΡ. εἴφ'· ὥς ἔχεις γε συμφορὰν τιν' εἰς ἐμέ.

ΧΟ. εἰρήσεται τοι, κεί θανεῖν μέλλω διπλῇ. 760

οὐκ ἔστι σοι, δέσποιν', ἐπ' ἀγκάλαις λαβεῖν  
τέκν' οὐδὲ μαστῶ σῶ προσαρμόσαι \*ποτέ.

ΚΡ. ὦμοι, θάνοιμι.

ΠΑ. θύγατερ.

ΚΡ. ὦ τάλαιν' ἐγὼ συμφορᾶς.

ἐλαβον, ἔπαθον ἄχος \*ἄβιοι, ὦ φίλαι.

ΠΑ. διοιχόμεσθα, τέκνον. 765

ΚΡ. αἰαῖ αἰαῖ·

διανταῖος ἔτυπεν ὀδύνα με πνευ-  
μόνων τῶνδ' ἔσω.

ΠΑ. μήπω στενάξης,

ΚΡ. ἀλλὰ πάρεισι γόοι.

ΠΑ. πρὶν ἂν μάθωμεν,

ΚΡ. ἀγγελίαν τίνα μοι ; 770

ΠΑ. εἰ \*ταῦτὰ πράσσων δεσπότης τῆς συμφορᾶς  
κοινωνός ἐστιν, ἢ μόνη σὺ δυστυχεῖς.

ΧΟ. κείνῳ μὲν, ὦ γεραίέ, παῖδα Λοξίας  
ἔδωκεν, ἰδίᾳ δ' εὐτυχεῖ ταύτης δίχρα. 775

ΚΡ. τόδ' ἐπὶ τῷδε κακὸν ἄκρον ἔλακες \*ἔλακες  
ἄχος ἐμὸν στένειν.

762. ποτέ for τὰδε Wakefield.

764. ἄβιοι for βίοντες Heron.

771. ταῦτὰ for ταῦτα Canter.

776. ἔλακες (his) Seidler.

- IIA. πότερα δὲ φῦναι δεῖ γυναικὸς ἔκ τινος  
τὸν παῖδ' ὃν εἶπας, ἣ γεγῶτ' ἐθέσπισεν ;
- XO. ἤδη πεφυκότ' ἐκτελῇ νεανίαν 785  
δίδωσιν αὐτῷ Λοξίας· παρῆν δ' ἐγώ.
- KP. πῶς φῆς ; ἄφατον ἄφατον ἀναύδητον  
λόγον ἐμοὶ θροεῖς.
- IIA. κἄμoui γε. πῶς δ' ὁ χρησμὸς ἐκπεραίνεται 785  
σαφέστερόν μοι φράζε, χῶστις ἔσθ' ὁ παῖς.
- XO. ὅτῳ ξυναντήσκειν ἐκ θεοῦ συθεῖς  
πρώτῳ πόσις σός, παῖδ' ἔδωκ' αὐτῷ θεός.
- KP. ὁτοτοτοῦ· τὸ δ' ἐμὸν ἄτεκνον ἄτεκνον ἔλαβεν  
ἄρα βίοτον, ἐν ἐρημίᾳ δ' ὄρφανους 790  
δόμους οἰκήσω.
- IIA. τίς οὖν ἐχρήσθη ; τῷ συνῆψ' ἔχρος ποδὸς  
πόσις ταλαίνης ; πῶς δὲ ποῦ νιν εἰσιδῶν ;
- XO. οἷσθ', ὦ φίλη δέσποινα, τὸν νεανίαν  
ὅς τόνδ' ἔσαιρε ναόν ; οὗτός ἐσθ' ὁ παῖς. 795
- KP. ἀν' ὕγρὸν ἀμπαλίνην  
αἰθέρα πόρσω γαί-  
as Ἑλλανίας, ἀστέρας ἐσπέρους,  
οἶον οἶον ἄλγος ἔπαθον, φίλαι.
- IIA. ὄνομα δὲ ποῖον αὐτὸν ὀνομάζει πατὴρ 800  
οἷσθ', ἣ σιωπῇ τοῦτ' ἀκύρωτον μένει ;
- XO. Ἴων', ἐπέπερ πρώτος ἦντησεν πατρί.
- IIA. μητρὸς δὲ ποίας ἐστίν ;
- XO. οὐκ ἔχω φράσαι.  
φροῦδος δ', ἔν' εἰδῆς πάντα τὰπ' ἐμοῦ, γέρον.  
παιδὸς προθύσων ξένια καὶ γενέθλια, 805  
σκηναὶς ἐς ἱερὰς τῆσδε λαθραίως πόσις,  
κοινῇ ξυνάψων δαῖτα παιδὶ τῷ νέῳ.
- IIA. δέσποινα, προδεδόμεσθα, σὺν γάρ σοι νουῶ.



τοῦ σοῦ πρὸς ἀνδρὸς καὶ μεμηχαιμένως  
 ὑβριζόμεσθα δωμάτων τ' Ἐρεχθέως 810  
 ἐκβαλλόμεσθα· καὶ σὸν οὐ στυγῶν πόσιν  
 λέγω, σὲ μέντοι μᾶλλον ἢ κεῖνον φιλῶν·  
 ὅστις σε γήμας ξένος ἐπεισελθὼν πόλιν  
 καὶ δῶμα καὶ σὴν παραλαβὼν παγκληρίαι,  
 ἄλλης γυναικὸς παῖδας ἐκκαρπούμενος 815  
 λάθρα πέφηνεν· ὥς λάθρα δ', ἐγὼ φράσω·  
 ἐπεὶ σ' ἄτεκνον ᾔσθητ', οὐκ ἔστεργέ σοι  
 ὅμοιος εἶναι τῆς τύχης τ' ἴσον φέρειν,  
 λαβὼν δὲ δοῦλα λέκτρα νυμφεύσας λάθρα  
 τὸν παῖδ' ἔφυσεν, ἐξενωμένον δέ τῳ 820  
 Δελφῶν οἰδῶσιν ἐκτρέφειν· ὁ δ' ἐν θεοῦ  
 ὁμόμοισιν ἄφετος, ὥς λάθοι, παιδεύεται.  
 νεανίαν δ' ὥς ᾔσθητ' ἐκτεθραμμένον,  
 ἐλθεῖν σ' ἔπεισε δεῦρ' ἀπαιδίας χάριν.  
 κῆθ' ὁ θεὸς οὐκ ἐψεύσαθ', ὅδε δ' ἐψεύσατο 825  
 πάλαι τρέφων τὸν παῖδα, κᾶπλεκεν πλοκάς  
 τοιάσδ'· ἰλοὺς μὲν ἀνέφερ' εἰς τὸν δαίμονα,  
 ἐλθὼν δὲ καὶ τὸν χρόνον ἀμύνεσθαι θέλων  
 τυραννίδ' αὐτῷ περιβαλεῖν ἔμελλε γῆς.  
 καινὸν δὲ τοῦτομ' ἀνὰ χρόνον πεπλασμένον, 830  
 Ἴων, ἰόντι δῆθεν ὅτι συνήντετο.

ΧΟ. οἴμοι, πανούργους ἀνδρας ὥς αἰὲ στυγῶ,  
 οἳ συντιθέντες τᾶδικ' εἴτα μηχαναῖς  
 κοσμοῦσι. φαῦλον χρηστὸν ἂν λαβεῖν φίλον  
 θέλοιμι μᾶλλον ἢ κακὸν σοφώτερον. 835

ΠΑ. καὶ τῶιδ' ἀπάντων ἔσχατον πείσει κακόν,  
 ἀμήτορ' ἀγαρίθμητορ, ἐκ δούλης τινὸς  
 γυναικός, εἰς σὸν δῶμα δεσπότην ἄγειν.

ἀπλοῦν ἂν ἦν γὰρ τὸ κακόν, εἰ παρ' εὐγεινοῦς  
 μητρός, πιθών σε, σὴν λέγων ἀπαιδίαι, 840  
 ἐσώκισ' οἴκους· εἰ δὲ σοὶ τόδ' ἦν πικρόν,  
 τῶν Αἰόλου νιν χρῆν ὀρεχθῆναι γάμων.  
 ἐκ τῶνδε δεῖ σε δὴ γυναικείον τι δρᾶν  
 ἢ γὰρ ξίφος λαβοῦσαν ἢ δόλω τινὶ  
 ἢ φαρμάκοισι σὸν κατακτεῖναι πόσιν 845  
 καὶ παῖδα, πρὶν σοὶ θάνατον ἐκ κέλων μολεῖν.  
 εἰ γὰρ \*μεθήσεις τοῦτ', ἀπαλλάξει βίον·  
 δυοῖν γὰρ ἐχθροῖν εἰς ἓν ἐλθόντοιν στέγος  
 ἢ θάτερον δεῖ δυστυχεῖν ἢ θάτερον.  
 ἐγὼ μὲν οὖν σοι καὶ συνεκπονεῖν θέλω, 850  
 καὶ συμφονεύειν παῖδ' ἐπεισελθὼν δόμοις  
 οὗ δαῖθ' ὀπλίζει, καὶ τροφεῖα δεσπόταις  
 ἀποδοὺς θανεῖν τε ζῶν τε φέγγος εἰσορᾶν.  
 ἐν γάρ τι τοῖς δούλοισιν αἰσχύνην φέρει,  
 τοῦτομα· τὰ δ' ἄλλα πάντα τῶν ἐλευθέρων 855  
 οὐδεὶς κακίων δοῦλος, ὅστις ἐσθλὸς ἦ.

ΧΟ. καγώ, φίλη δέσποινα, συμφορὰν θέλω  
 κοινουμένη τήνδ' ἢ θανεῖν ἢ ζῆν καλῶς.

ΚΡ. ὦ ψυχά, πῶς σιγάσω ;  
 πῶς δὲ σκοτίας ἀναφήνω 860  
 εὐνάς, αἰδοῦς δ' ἀπολειφθῶ ;  
 τί γὰρ ἐμπόδιον κώλυμ' ἔτι μοι ;  
 πρὸς τίν' ἀγῶνας τιθέμεσθ' ἀρετῆς ;  
 οὐ πόσις ἡμῶν προδότης γέγονεν ;  
 στέρομαι δ' οἴκων, στέρομαι παίδων, 865  
 φροῦδαι δ' ἐλπίδες, ἅς διαθέσθαι

847. εἰ γὰρ σὺ φείσει τοῦδ' Badh. εἰ γὰρ μεθήσεις τοῦτ' Paley.  
 δεῖ σ'· εἰ δ' ὑφήσεις Herm. MSS. εἰ γὰρ γ' ὑφήσεις τοῦδ'. 856.  
 οὐδὲν Nauck. 863. ἀγῶνας for ἀγῶνα Musg. 864. οὐ . . .  
 γέγονεν Dobree, Nauck.

χρήζουσα καλῶς οὐκ ἔδυνήθην,  
 σιγῶσα γάμους,  
 σιγῶσα τόκους πολυκλαύτους.  
 ἄλλ' οὐ τὸ Διὸς πολύαστρον ἔδος 870  
 καὶ τὴν ἐπ' ἐμοῖς σκοπέλοισι θεᾶν  
 λίμνης τ' ἐνύδρου Τριτωνιάδος  
 πότνιαν ἀκτάν,  
 οὐκέτι κρύψω λέχος, ὥς στέρνῳι  
 \*ἀπονησαμένη ῥάων ἔσομαι. 875  
 στάζουσι κόραι δακρύοισιν ἐμαί,  
 ψυχὰ δ' ἀλγεί κακοβουλευθεῖσ'  
 ἔκ τ' ἀνθρώπων ἔκ τ' ἀθανάτων.  
 οὗς ἀποδείξω  
 λέκτρων προδότας ἀχαρίστους. 880

ὦ τᾶς ἐπταφθόγγου μέλπων  
 κιθάρας ἐνοπᾶν, ἄτ' ἀγραύλοισ  
 κέρασιν ἐν ἀψύχοις ἀχεῖ  
 μουσᾶν ὕμνους εὐαχήτους,  
 σοὶ μομφάν, ὦ Λατοῦς παῖ, 885  
 πρὸς τάνδ' αὐγὰν αὐδάσω.  
 ἦλθές μοι χρυσῷ χαίταν  
 μαρμαίρων, εὖτ' εἰς κόλπους  
 κρόκεα πέταλα φάρεσιν ἔδρεποι  
 ἀνθίζειν χρυσαυτανυγῇ 890  
 λευκοῖς δ' ἐμφὺς καρποῖσι  
 χειρῶν εἰς ἄντρον κόλτας  
 κραυγὰν 'ὦ μᾶτερ μᾶτέρ' μ' αὐδῶσαι  
 θεὸς ὁμευνέτας ἄγες ἀναιδεΐα 895

875. ἀπονησαμένη for ἀπονισαμένη Valckenaei.

877. κακο-

βουλευθεῖσ' Barnes, Herm.

890. ἀνθίζοντα χρυσαυγῇ Paley.

891. ἐμφὺς for ἐμφύσας Reiske.

Κύπριδι χάριν πράσσων.  
 τίκτω δ' ἅ δύστανός σοι  
 κοῦρον, τὸν φρίκα ματρὸς  
 εἰς εὐνὰν βάλλω τὰν σάν,  
 ἵνα \*μ' ἐν λέχεσιν μέλεα μέλεος 900  
 ἐξεύξω τὰν δύστανον.  
 οἴμοι μοι· καὶ νῦν ἔρρει  
 πτανοῖς ἄρπασθεις θοίνα  
 παῖς μοι σὸς τλάμων, σὺ δὲ κιθάρα 905  
 κλάζεις παιᾶνας μέλπων.

(turning to the temple)

ὦή, τὸν Λατοῦς αὐδῶ,  
 ὃς γ' ὀμφὰν κληροῖς  
 πρὸς χρυσέους θάκους καὶ  
 γαίας μεσσήρεις ἔδρας, 910  
 εἰς οὗς αὐδὰν καρύξω·  
 ἰὼ κακὸς εὐνάτωρ,  
 ὃς τῷ μὲν ἐμῷ νυμφεύτῃ  
 χάριν οὐ προλαβὼν  
 παῖδ' εἰς οἴκους οἰκίζεις· 915  
 ὁ δ' ἐμὸς γενέτας καὶ σὸς γ' ἁμαθῆς  
 οἰωνοῖς ἔρρει συλαθείς,  
 σπάργαντα ματέρος ἐξαλλάξας.  
 μισεῖ σ' ἅ Δᾶλος καὶ δάφνας  
 ἔρνεα \*φοίνικα παρ' ἄβροκόμαν, 920  
 ἐνθα λοχεύματα σέμν' ἐλοχεύσατο  
 Λατὼ Δίοισί σε καρποῖς.

ΧΟ. οἴμοι, μέγας θησαυρὸς ὥς ἀνιοίγνυνται  
 κακῶν, ἐφ' οἷσι πᾶς ἂν ἐκβάλοι δάκρυ.

900. μ' ἐν λέχεσιν for με λέχεσι Heath. 905. καὶ before σὸς  
 omit Matth. Herm. 917. MSS. add οἰκεία after συλαθείς.  
 920. φοίνικα for φοῖνια Brodaeus. 922. κάποις Kirchhoff.

- ΠΑ. ὦ θύγατερ, \*οἴκτου σὸν βλέπων ἐμπίπλαμαι 925  
 πρόσωπον, ἔξω δ' ἐγενόμην γνώμης ἐμῆς.  
 κακῶν γὰρ ἄρτι κῦμ' ὑπεξαντλῶν φρενί,  
 πρύμνηθεν αἶρει μ' ἄλλο σῶν λόγων ὕπο,  
 οὓς ἐκβαλοῦσα τῶν παρεστώτων κακῶν  
 μετήλθες ἄλλων πημάτων \*καινὰς ὁδοὺς. 930  
 τί φῆς ; τίνα λόγον Λοξίου κατηγορεῖς ;  
 ποῖον τεκεῖν φῆς παῖδα ; ποῦ θεῖναι πόλεως  
 θηρσὶν φίλον τύμβευμ' ; ἀνελθέ μοι πάλιν.
- ΚΡ. αἰσχύνομαι μέν σ', ὦ γέρον, λέξω δ' ὅμως.
- ΠΑ. ὥς συστενάζειν γ' οἶδα γενναίως φίλοις. 935
- ΚΡ. ἄκουε τοίνυν· οἶσθα Κεκροπίας πέτρας  
 πρόσβορρον ἄντρον, ἅς Μακρὰς κυκλήσκομεν ;
- ΠΑ. οἶδ', ἔνθα Παρὸς ἅδυντα καὶ βωμοὶ πέλας.
- ΚΡ. ἐνταῦθ' ἀγῶνα δευρὸν ἠγωνίσμεθα.
- ΠΑ. τίν' ; ὥς ἀπαντᾷ δάκρυά μοι τοῖς σοῖς λόγοις. 940
- ΚΡ. Φοῖβω ξυνῆψ' ἄκουσα δύστηνον γάμον.
- ΠΑ. ὦ θύγατερ· ἄρ' ἦν ταῦθ' ἃ γ' ἠσθόμην ἐγώ ;
- ΚΡ. οὐκ οἶδ'· ἀληθῆ δ' εἰ λέγεις, φαίημεν ἄν.
- ΠΑ. νόσον κρυφαίαν ἠνίκ' ἔστενες λάθρα ;
- ΚΡ. τοῦτ' ἦν· ἃ νῦν σοι φατερὰ σημαίνω κακά. 945
- ΠΑ. κατ' ἐξέκλεψας πῶς Ἀπόλλωνος γάμους ;
- ΚΡ. ἔτεκον· ἀνάσχου ταῦτ' ἐμοῦ κλύων, γέρον.
- ΠΑ. ποῦ ; τίς λοχεύει σ' ; ἦ μόνη μοχθεῖς τάδε ;
- ΚΡ. μόνη κατ' ἄντρον οὐπὲρ ἐξεύχθην γάμοις.
- ΠΑ. ὁ παῖς δὲ ποῦ 'στίν' ; ἵνα σὺ μηκέτ' ἦς ἄπαις. 950
- ΚΡ. τέθνηκεν, ὦ γεραιέ, θηρσὶν ἐκτεθείς.
- ΠΑ. τέθνηκ' ; Ἀπόλλων δ' ὁ κακὸς οὐδὲν ἥρκεσεν ;
- ΚΡ. οὐκ ἥρκεσ'· Αἰδου δ' ἐν δόμοις παιδεύεται.
- ΠΑ. τίς γάρ νιν ἐξέθηκεν ; οὐ γὰρ δὴ σύ γε.

ΚΡ. ἡμεῖς, ἐν ὄρφνῃ σπαργανώσαντες πέπλοις. 955

ΠΑ. οὐδὲ ξυνηΐδει σοί τις ἔκθεσιν τέκνου ;

ΚΡ. αἱ ξυμφοραὶ γε καὶ τὸ λαιθάνειν μόνον.

ΠΑ. καὶ πῶς ἐν αἰτρῷ παῖδα σὸν λιπεῖν ἔτλης ;

ΚΡ. πῶς δ' ; οἰκτρὰ πολλὰ στόματος ἐκβαλοῦς' ἔπη.

ΠΑ. φεῦ·

τλήμωνι· σὺ τόλμης, ὁ δὲ θεὸς μᾶλλον σέθεν. 960

ΚΡ. εἰ παῖδά γ' εἶδες χεῖρας ἐκτείνοντά μοι.

ΠΑ. μαστὸν διώκοντ' ἢ πρὸς ἀγκάλαις πεσεῖν ;

ΚΡ. ἐνταῦθ', ἴν' οὐκ ὦν ἄδικ' ἔπασχεν ἐξ ἐμοῦ.

ΠΑ. σοὶ δ' ἐς τί δόξης ἦλθεν ἐκβαλεῖν τέκνον ;

ΚΡ. ὥς τὸν θεὸν σώσοντα τόν γ' αὐτοῦ γόνον. 965

ΠΑ. οἴμοι, δόμων σῶν ὄλβος ὥς χειμάζεται.

ΚΡ. τί κρᾶτα κρύψας, ὦ γέρον, δακρυρροεῖς ;

ΠΑ. σὲ καὶ πατέρα σὸν δυστυχοῦντας εἰσορῶν.

ΚΡ. τὰ θνητὰ τοιαῦτ'· οὐδὲν ἐν ταύτῳ μένει.

ΠΑ. μὴ νῦν ἔτ' οἴκτων, θύγατερ, ἀντεχώμεθα. 970

ΚΡ. τί γάρ με χρὴ δρᾶν ; ἀπορία τὸ δυστυχεῖν.

ΠΑ. τὸν πρῶτον ἀδικήσαντά σ' ἀποτίνου θεόν.

ΚΡ. καὶ πῶς τὰ κρείσσω θνητὸς οὔσ' ὑπερδράμω ;

ΠΑ. πῖμπρη τὰ σεμνὰ Λοξίου χρηστήρια.

ΚΡ. δέδοικα· καὶ νῦν πημάτων ἄδην ἔχω. 975

ΠΑ. τὰ δυνατὰ ἴνυ τόλμησον, ἄνδρα σὸν κταρεῖν.

ΚΡ. αἰδοῦμέθ' εὐνὰς τὰς τόθ' ἡνίκ' ἐσθλὸς ἦν.

ΠΑ. σὺ δ' ἀλλὰ παῖδα τὸν ἐπὶ σοὶ πεφηνότα.

ΚΡ. πῶς ; εἰ γὰρ εἴη δυνατόν· ὥς θέλοιμί γ' ἄν.

ΠΑ. ξιφηφόρους σοὺς ὀπλίσας' ὀπῆσθαι. 980

ΚΡ. στεῖχοιμ' ἄν· ἀλλὰ ποῦ γενήσεται τόδε ;

ΠΑ. ἱεραῖσιν ἐν σκηναῖσιν, οὗ θοινῇ φίλους.

964. δόξ' εἰσηλθεν for δόξης ἦλθεν Herm.  
sugg. Badham.

968. πάτραν σὴν



- ΚΡ. ἐπίσημον ὁ φόνος, καὶ τὸ δοῦλον ἀσθαιεύς.  
 ΠΑ. οἶμοι, κακίζει. φέρε, σύ νυν βούλευέ τι.  
 ΚΡ. καὶ μὴν ἔχω γε δόλια καὶ δραστήρια. 985  
 ΠΑ. ἀμφοῖν ἂν εἶην τοῖνδ' ὑπηρέτης ἐγώ.  
 ΚΡ. ἄκουε τοίνυν οἷσθα γηγενῇ μάχην ;  
 ΠΑ. οἶδ', ἦν Φλέγρῃ Γίγαντες ἔστησαν θεοῖς.  
 ΚΡ. ἐνταῦθα Γοργόν' ἔτεκε Γῆ, δεινὸν τέρας.  
 ΠΑ. ἦ παισὶν αὐτῆς σύμμαχον, θεῶν πότιον ; 990  
 ΚΡ. ναί· καί νυν ἔκτειν' ἡ Διὸς Παλλὰς θεά.  
 ΠΑ. ποῖόν τι μορφῆς σχῆμ' ἔχουσαν ἀγρίας ;  
 ΚΡ. θώρακ' ἐχίδνης περιβόλοις ὥπλισμένον.  
 ΠΑ. ἄρ' οὗτός ἐσθ' ὁ μῦθος ὃν κλύω πάλαι ;  
 ΚΡ. ταύτης Ἀθήναν δέρος ἐπὶ στέρνοις ἔχειν. 995  
 ΠΑ. ἦν αἰγίδ' ὀνομάζουσι, Παλλάδος στολήν ;  
 ΚΡ. τόδ' ἔσχεν ὄνομα θεῶν ὅτ' ἦλθεν εἰς δόρυ.  
 ΠΑ. τί δῆτα, θύγατερ, τοῦτο σοῖς ἐχθροῖς βλάβος ;  
 ΚΡ. Ἐριχθόνιον οἷσθ', \*ἦ οὐ ; τί δ' οὐ μέλλεις, γέρον ;  
 ΠΑ. ὃν πρῶτον ὑμῶν πρόγονον ἐξανῆκε γῇ ; 1000  
 ΚΡ. τούτῳ δίδωσι Παλλὰς ὄντι νεογόνῳ—  
 ΠΑ. τί χρῆμα ; μέλλον γάρ τι προσφέρεις ἔπος.  
 ΚΡ. δισσοὺς σταλαγμοὺς αἵματος Γοργοῦς ἄπο.  
 ΠΑ. ἰσχὺν \*ἔχοι δ' ἂν τίνα πρὸς ἀνθρώπου φύσει ;  
 ΚΡ. τὸν μὲν θανάσιμον, τὸν δ' ἀκεσφόρον νόσωι. 1005  
 ΠΑ. ἐν τῷ καθάψασ' ἀμφὶ παιδὶ σώματος ;  
 ΚΡ. χρυσοῖσι δεσμοῖς· ὁ δὲ δίδωσ' ἐμῷ πατρί.  
 ΠΑ. κείνου δὲ καθανόντος εἰς σ' ἀφίκετο ;  
 ΚΡ. ναί· καπὶ καρπῷ γ' αὐτ' ἐγὼ χερὸς φέρω.  
 ΠΑ. πῶς οὖν κέκρανται δίπτυχον δῶρον θεᾶς ; 1010  
 ΚΡ. κοίλης μὲν ὅστις φλεβὸς ἀπέσταξεν φόρον—

997. ἦεν for ἦλθεν sugg. Paley. 999. οἷσθ' ἦ οὐ for οἷσθ' ἦ τι  
 δ' cf. Badham. 1004. ἔχοι δ' ἂν for ἔχαιτ' ἂν Paley (ἐχεντας  
 Herm.). 1011. φόνος Canter, φόνοφ Verrall.

- ΠΑ. τί τῷδε χρῆσθαι ; δύνασιν ἐκφέρει τίνα ;  
 ΚΡ. νόσους ἀπείργει καὶ τροφὰς ἔχει βίον.  
 ΠΑ. ὁ δεύτερος δ' ἀριθμὸς ὃν λέγεις τί δρᾷ ;  
 ΚΡ. κτείνει, δρακόντων ἰὸς ὧν τῶν Γοργόνος. 1015  
 ΠΑ. εἰς ἓν δὲ \*κραθέντ' αὐτὸν ἢ χωρὶς φορεῖς ;  
 ΚΡ. χωρίς· κακῷ γὰρ ἐσθλὸν οὐ συμμίσγνται.  
 ΠΑ. ὦ φιλτάτῃ παῖ, πάντ' ἔχεις ὅσων σε δεῖ.  
 ΚΡ. τούτῳ θανεῖται παῖς· σὺ δ' ὁ κτείνων ἔσει.  
 ΠΑ. ποῦ καὶ τί δράσας ; σὺν λέγειν, τολμᾶν δ' ἐμόν.  
 ΚΡ. ἐν ταῖς Ἀθήναις, δῶμ' ὅταν τοῦμόν μόλῃ. 1021  
 ΠΑ. οὐκ εὔ τόδ' εἶπας· καὶ σὺ γὰρ τοῦμόν ψέγεις.  
 ΚΡ. πῶς ; ἄρ' ὑπείδου τοῦθ' ὃ καμ' ἐσέρχεται ;  
 ΠΑ. σὺν παῖδα δόξεις διολέσαι, κεῖ μὴ κτενεῖς.  
 ΚΡ. ὀρθῶς· φθονεῖν γὰρ φασι μητρὶαὺς τέκνοισι. 1025  
 ΠΑ. αὐτοῦ νυν αὐτὸν κτείν', ἔν' ἀρνήσῃ φόνοισι.  
 ΚΡ. προλάζυμαι γοῦν τῷ χρόνῳ τῆς ἡδονῆς.  
 ΠΑ. καὶ σὺν γε λήσεις πόσιν ἃ σε σπεύδει \*λαθεῖν.  
 ΚΡ. οἷσθ' οὖν ὃ δρᾶσον ; χειρὸς ἐξ ἐμῆς λαβὼν  
 χρύσωμ' Ἀθάνας τόδε, παλαιὸν ὄργανον, 1030  
 ἐλθὼν ἔν' ἡμῖν βουθυτεῖ λάθρα πόσις,  
 δέειπνων ὅταν λήγῃσι καὶ σπονδὰς θεοῖς  
 μέλλωσι λείβειν, ἐν πέπλοις ἔχων τόδε  
 κάθες βαλὼν εἰς πῶμα τῷ νεανίᾳ,  
 [ἰδίᾳ δέ, μὴ \*τι πᾶσι, χωρίσας ποτὸν] 1035  
 τῷ τῶν ἐμῶν μέλλοντι δεσπόζειν δόμων.  
 κύνπερ διέλθῃ λαιμόν, οὐποθ' ἴξεται  
 κλεινὰς Ἀθήνας, καθανὼν δ' αὐτοῦ μενεῖ.  
 ΠΑ. σὺν μέν νυν εἴσω προξένων μέθες πόδα·

1015. Γοργόνος for Γοργόνων Dobree.

1016. κραθέντ' αὐτὸν

... φορεῖς for κραθὲν ταῦτόν ἐχωρ εἰσφορεῖς Snare.

1026. ἀρνήσει

Nauck.

1028. λαθεῖν for λαβεῖν Steph.

1035. τι add

Wakefield.

ἡμεῖς δ' ἐφ' ᾧ τετάγμεθ' ἐκπονήσομεν. 1040  
 ἄγ', ὦ γεραιὲ πούς, νεανίας γενοῦ  
 ἔργοισι, κεῖ μὴ τῷ χρόνῳ πάρεστί σοι.  
 ἐχθρὸν δ' ἐπ' ἄνδρα στείχε δεσποτῶν μέτα.  
 καὶ συμφόνευσε καὶ συνεξαίρει δόμων.  
 τὴν δ' εὐσέβειαν εὐτυχοῦσι μὲν καλὸν 1045  
 τιμᾶν ὅταν δὲ πολεμίους δρᾶσαι κακῶς  
 θέλῃ τις, οὐδείς ἐμποδὼν κείται νόμος.  
 (*Exeunt.*)

## VIII. THIRD STASIMON.

## ΧΟΡΟΣ.

Εἰνοδία, θύγατερ Δάματρος, ἂ τῶν στροφή α'.  
 νυκτιπόλων ἐφόδων ἀνάσσεις,  
 καὶ μεθαμερίων ὕδωσον δυσθανάτων 1050  
 κρατήρων πληρώματ', ἐφ' οἷσι πέμπει  
 πότνια πότνι' ἐμὰ χθονίας  
 Γοργοῦς λαιμοτόμων ἀπὸ σταλαγμῶν 1055  
 τῷ τῶν Ἑρεχθιδᾶν  
 δόμων ἐφαπτομένῳ  
 μηδὲ ποτ' ἄλλος ἄλλων ἀπ' οἴκων  
 πόλεως ἀνάσσοι  
 πλὴν τῶν εὐγενετῶν Ἑρεχθιδᾶν. 1060

ἀντιστροφή α'.

εἰ δ' ἀτελὴς θάνατος σπουδαί τε δεσποί-  
 νας, ὃ τε καιρὸς ἄπεισι τόλμας,  
 \*ᾧ τε νῦν φέρετ' ἐλπίς, ἣ θηκτὸν ξίφος ἣ 1065  
 λαιμῶν ἐξάψει βρόχον ἀμφὶ δειρήν.

πάθεσι πάθεα δ' ἐξανύτους'  
 εἰς ἄλλας βιότου κάτεισι μορφάς.  
 οὐ γὰρ δόμων γ' ἐτέρους  
 ἄρχοντας ἀλλοδαπούς  
 ζῶσά ποτ' ὀμμάτων ἐν φαενναῖς  
 ἀνέχοιτ' ἂν αὐγαῖς  
 ἅ τῶν εὐπατριδᾶν γεγῶσ' οἴκων.

1070

αἰσχύνομαι τὸν πολύνυμνον  
 θεόν, εἰ παρὰ καλλιχόροισι παγαῖς  
 λαμπάδα θεωρὸν εἰκάδων  
 ὄψεται ἐννύχιος ἄνπνος ὦν,  
 ὅτε καὶ Διὸς ἀστερωπὸς  
 ἀνεχόρευσε αἰθήρ,  
 χορεύει δὲ σελάνα  
 καὶ πεντήκοντα κόραι  
 Νηρέος, αἱ κατὰ πόντον  
 ἀενάων τε ποταμῶν  
 δίνας \*κορευόμεναι,  
 τὰν χρυσοστέφανον κόραν  
 καὶ ματέρα σεμνάν'  
 ἵν' ἐλπίζει βασιλεύσειν  
 \*ἄλλων πόνον εἰσπεσῶν  
 ὁ Φοίβειος ἀλάτας.

στροφή β'.

1075

1080:

1085

ὁράθ' ὅσοι δυσκελάδοισιν ἀντιστροφή β'. 1090  
 κατὰ μοῦσαν ἰόντες αἰεῖδεθ' ὕμνοις  
 ἀμέτερα λέχεα καὶ γάμους  
 Κύπριδος ἀθέμιτας ἀνοσίους,  
 ὅσον εὐσεβία κρατοῦμεν

1084. κορευόμεναι for χορευόμεναι Musg.

1088. For ἄλλων

πόνον τ' εἰσπεσεῖν Heath, &amp;c.

1093. ἀθεμίτους Cod. Pal.

ἄδικον \*ἄροτον ἀνδρῶν. 1095  
 παλίμφαμος ἀοιδὰ  
 καὶ μοῦσ' εἰς ἄνδρας \*ἵτω  
 δυσκέλαδος ἀμφὶ λέκτρων.  
 δείκνυσι γὰρ ὁ †Διὸς ἐκ  
 παίδων ἀμνημοσύναν, 1100  
 οὐ κοινὰν τεκέων τύχαν  
 οἴκοισι φυτεύσας  
 δεσποίνῃ· πρὸς δ' Ἀφροδίτῃ  
 ἄλλαν θέμενος χάριν  
 νόθου παιδὸς ἔκυρσεν. 1105

## IX. FOURTH EPEISODION.

(*Enter SERVANT of CREUSA, wildly agitated.*)

## ΘΕΡΑΠΙΩΝ.

κλειναὶ γυναῖκες, ποῦ κόρην Ἐρεχθέως  
 δέσποιναν εὖρω ; παιταχῇ γὰρ ἄστεως  
 ζητῶν νιν ἐξέπλησα κοῦκ ἔχω λαβεῖν.  
 XO. τί δ' ἔστιν, ᾧ ξύνδουλε ; τίς προθυμία  
 ποδῶν ἔχει σε, καὶ λόγους τίνας φέρεις ; 1110  
 ΘΕ. θηρώμεθ'· ἀρχαὶ δ' ἀπιχώριοι χθονὸς  
 ζητοῦσιν αὐτήν, ὥς θάνη πετρουμένη.  
 XO. οἴμοι, τί λέξεις ; οὔτι που λελήμμεθα  
 κρυφαῖον εἰς παῖδ' ἐκπορίζουσai φύγον ;  
 ΘΕ. \*ἔγνωσ'· μεθέξεις δ' οὐκ ἐν ὑστάτοις κακοῦ. 1115

1095. ἄροτον for ἄροτρον Barnes. 1097. ἵτω for ἵστω Canter.  
 1099. τε Διὸς εἰς sugg. Verrall. 1106. ξέναι for κλειναὶ Dobree.  
 κλεινὴν Reiske (κεδναὶ Bayfield). 1115. MSS. (corrupt) ἐγνώσμεθ'  
 ἐξ ἴσου κὰν ὑστάτοις κακοῖς, corr. Porson.

ΧΟ. ὥφθη δὲ πῶς τὰ κρυπτὰ μηχανήματα ;

ΘΕ. τὸ μὴ δίκαιον τῆς δίκης ἡσώμενον  
ἐξηῦρεν ὁ θεός, οὐ μινανθῆναι θέλων.

ΧΟ. πῶς ; ἀντιάζω σ' ἱκέτις ἐξειπεῖν τάδε.  
πεπυσμέναι γάρ, εἰ θανεῖν ἡμᾶς χρεών,  
ἥδιον ἂν θάνοιμεν, εἴθ' ὄρᾱν φάος.

1120

ΘΕ. ἐπεὶ θεοῦ μαντεῖον ᾗχετ' ἐκλιπών  
πόσις Κρεούσης, παῖδα τὸν καινὸν λαβὼν  
πρὸς δεῖπνα θυσίας θ' ἄς θεοῖς ὠπλίζετο,  
Ξοῦθος μὲν ᾗχετ' ἔνθα πῦρ πηδᾷ θεοῦ  
βακχεῖον, ὡς σφαγαῖσι Διονύσου πέτρας  
δεύσειε δισσὰς παιδὸς ἀντ' ὀπηρίων,  
λέξας· 'Σὺ μὲν νυν, τέκνον, ἀμφήρεις μένῳι  
σκηναὺς ἀνίστη τεκτόνων μοχθήμασιν.  
θύσας δὲ γενέταις θεοῖσιν ἦν μακρὸν χρόνον  
μένῳ, παροῦσι δαῖτες ἔστωσαν φίλοις.'  
λαβὼν δὲ μόσχους ᾗχεθ'· ὁ δὲ νεανίας  
σεμνῶς ἀτοίχους περιβολὰς σκηνωμάτων  
ὀρθοστάταις ἰδρύνεθ' ἡλίου \*βολὰς  
καλῶς φυλάξας, οὔτε πρὸς μέσας \*φλογὸς  
ἀκτῖνας, οὔτ' αὖ πρὸς τελευτώσας βίον,  
πλέθρου σταθμῆσας μῆκος εἰς εὐγώνιον,  
[μέτρημ' ἔχουσιν τοὺν μέσῳ γε μυρίων  
ποδῶν ἀριθμόν, ὡς λέγουσιν οἱ σοφοί,]  
ὡς πάντα Δελφῶν λαὸν εἰς θοίνην καλῶν.  
λαβὼν δ' ὑφάσμαθ' ἱερὰ θησαυρῶν πάρα  
κατεσκίαζε, θαύματ' ἀνθρώποις ὄρᾱν.  
πρῶτον μὲν ὀρόφῳ πτέρυγα περιβάλλει πέπλῳι,  
ἀνάθημα Δίου παιδός, οὗς Ἱρακλῆς

1125

1130

1135

1140



Ἄμαζόνων σκυλεύματ' ἤνεγκεν θεῶ.  
 1145  
 εἰῆν δ' ὑφαιταὶ γράμμασιν τοιαῖδ' ὑφαί·  
 Οὐρανὸς ἀθροίζων ἄστρ' ἐν αἰθέρος κύκλῳ·  
 ἵππους μὲν ἤλαν' εἰς τελευταίαι· φλόγα  
 Ἴλιος, ἐφέλκων λαμπρὸν Ἑσπέρου φάος.  
 μελάμπεπλος δὲ Νύξ ἀσείδωτον ζυγοῖς  
 1150  
 ὄχημ' ἔπαλλεν· ἄστρα δ' ὠμάρτει θεῇ.  
 Πλειὰς μὲν ἦι μεσοπόρου δι' αἰθέρος,  
 ὃ τε ξιφήρης Ὀρίων· ὕπερθε δὲ  
 Ἄρκτος στρέφουσ' οὐραῖα χρυσήρει πόλῳ.  
 κύκλος δὲ παυσέληρος ἠκόιντιζ' ἄνω  
 1155  
 μηνὸς διχήρης, Ἰάδες τε ναυτίλοις  
 σαφέστατον σημείον, ἥ τε φωσφόρος  
 Ἔως διώκουσ' ἄστρα. τοίχοισιν δ' ἔπι  
 ἡμπισχει ἄλλα βαρβάρων ὑφάσματα,  
 εὐηρέτμους ναῦς ἀντίας Ἑλληνίσιν,  
 1160  
 καὶ μιξόθηρας φῶτας ἱππείας τ' ἄγρας  
 ἐλάφων λεόντων τ' ἀγρίων θηράματα.  
 κατ' εἰσόδους δὲ Κέκροπα θυγατέρων πέλας  
 σπείραις συνειλίσσονται, Ἀθηναίων τιπὸς  
 ἀνάθημα, χρυσέους τ' ἐν μέσῳ συσσιτίῳ  
 1165  
 κρατήρας ἔστησ'· ἐν δ' ἄκροισι βὰς ποσὶ  
 κῆρυξ ἀνείπε τὸν θέλοντ' ἐγχωρίων  
 ἐς δαῖτα χωρεῖν. ὥς δ' ἐπληρώθη στέγη,  
 στεφάνοισι κοσμηθεῖτες εὐόχθου βορᾶς  
 ψυχὴν ἐπλήρου· ὥς δ' ἀνείσαι ἠδοιγὴν  
 1170  
 \* \* \* παρελθὼν πρέσβυς εἰς μέσον πέδον  
 ἔστη, γέλων δ' ἔθηκε συνδείπτοις πολύν,  
 πρόθυμα πράσσων· ἔκ τε γὰρ κρωσσῶν ὕδωρ

1154. χρυσήρῃ for χρυσήρη Steph.      1164. σπείραισιν εἰλίσσονται  
 Herm. Dielsdorf.      1171. δείπτοις suppl. Masg. (δαίτῃς Verrall).

χεροῖν ἔπεμπε ὑπὲρ καὶ ξεθυμία  
 σμύρνης ἰδρωτα χρυσεῶν τ' ἐκπωμάτων 1175  
 ἦρχ', αὐτὸς αὐτῷ τόνδε προστάξας πόνοι.  
 ἐπεὶ δ' ἐς αὐλοὺς ἦκον ἐς κρατῆρά τε  
 \*κοινόν, γέρων ἔλεξ'. 'Ἀφαρπάξειν' χρεὼν  
 οἴνηρά \*τεύχη σμικρά, μεγάλα δ' εἰσφέρειν,  
 ὥς θᾶσπον ἔλθωσ' οὔδ' ἐς ἡδοιὰς φρενῶν.' 1180  
 ἦν δὴ φερόντων μόχθος ἀργυρηλάτους  
 χρυσέας τε φιάλας· ὁ δὲ λαβὼν ἐξαίρετον.  
 ὥς τῷ νέῳ δὴ δεσπότη χάριν φέρων,  
 ἔδωκε πλήρες τεῦχος, εἰς οἶνον βαλὼν  
 ὃ φασι δοῦναι φάρμακον δραστήριον 1185  
 δέσπουσαν, ὥς παῖς ὁ νέος ἐκλίποι φάος·  
 κοῦδεῖς τὰδ' ἦδεν· ἐν χεροῖν ἔχοιτι δὲ  
 σποιδὰς μετ' ἄλλων παιδὶ τῷ πεφηνότι  
 βλασφημίαν τις οἰκετῶν ἐφθέγγετο·  
 ὁ δ', ὥς ἐν ἱερῷ μάντεσιν τ' ἐσθλοῖς τραφεῖς, 1190  
 οἰωνὸν ἔθετο κακέλευσ' ἄλλον νέον  
 κρατῆρα πληροῦν· τὰς δὲ πρὶν σποιδὰς θεοῦ  
 δίδωσι γαίᾳ, πᾶσί τ' ἐκσπένδειν λέγει.  
 σιγῇ δ' ὑπῆλθεν. ἐκ δ' ἐπίμπλαμεν δρύσου  
 κρατῆρας ἱεροὺς Βυβλίου τε πώματος. 1195  
 κὰν τῷδε μόχθῳ πτηνὸς εἰσπίπτει τῆδόμοις  
 κῶμος πελειῶν· Λοξίου γὰρ ἐν δόμοις  
 ἄτρεστα ραίοιουσ'. ὥς δ' ἀπέσπεισαν μέθυ,  
 εἰς αὐτὸ χεῖλη πώματος κεχηρμέναι  
 καθεῖσαν, εἴλκον δ' εὐπτέρους ἐς αὐχένας. 1200  
 καὶ ταῖς μὲν ἄλλαις ἄριστος ἦν λοιβὴ θεοῦ·  
 ἡ δ' ἔζετ' ἔνθ' ὁ καινὸς ἔσπεισεν γόνος,

1177. ἦκον for ἦκεν Dobree.

1178. κοινόν for καινόν Musg.

1179. τεύχη for σκεύη Porson.  
Paley).

1196. δόμους Nauck (στέγην sugg.

ποτοῦ τ' ἐγεύσατ', εὐθὺς εὐπτεροὶ δέμας  
 ἔσεισε καὶ βάκχευσεν, ἐκ δ' ἔκλαγξ' ὅπα  
 ἀξύνετον αἰάζουσα· θάμβησεν δὲ πᾶς 1205  
 θοινατόρων ὄμιλος ὄρνιθος πόρους·  
 θνήσκει δ' ἀπασπαίρουσα, φοινικοσκελεῖς  
 χηλὰς παρεῖσα. γυμνὰ δ' ἐκ πέπλωι μέλη  
 ὑπὲρ τραπέζης ἦχ' ὁ μαντευτὸς γότος,  
 βοᾷ δέ· 'Τίς μ' ἔμελλεν ἀνθρώπων καταεῖν ; 1210  
 σήμαινε, πρέσβυ· σὴ γὰρ ἡ προθυμία,  
 καὶ πῶμα χειρὸς σῆς ἐδεξάμην πάρα·  
 εὐθὺς δ' ἐρευνᾷ γραῖαν ὠλένην λαβών,  
 ἐπ' αὐτοφώρῳ πρέσβυν ὥς ἔχοιθ' ἔλοι.  
 ὥφθη δὲ καὶ κατεῖπ' ἀναγκασθεὶς μόγις 1215  
 τόλμας Κρεοῦσης πώματός τε μηχανάς.  
 θεῖ δ' εὐθὺς ἔξω συλλαβὼν θοινατόρας  
 ὁ πυθόχρηστος Λοξίου νεανίας,  
 κὰν κοιράνοισι Πυθικοῖς σταθεῖς λέγει·  
 'ᾠ γαῖα σεμνή, τῆς Ἑρεχθέως ὕπο 1220  
 ξείνης γυναικὸς φαρμάκοισι θνήσκομεν·  
 Δελφῶν δ' ἄνακτες ὥρισαν πετρορριφῇ  
 θανεῖν ἔμην δέσποινα· οὐ ψήφῳ μιᾷ,  
 τοῖν ἱερὸν ὥς κτείνουσιν ἔν τ' ἀνακτόροις  
 φόρον τιθεῖσαν. πᾶσα δὲ ζητεῖ πόλις 1225  
 τὴν ἀθλίως σπεύσασαν ἀθλίαν ὁδόν·  
 παῖδων γὰρ ἐλθοῦσ' εἰς ἔρον Φοῖβον πάρα.  
 τὸ σῶμα κοιῇ τοῖς τέκνοις ἀπώλεσεν.

(Exit SERVANT.)

1227. Φοῖβον Matthiae (also Paley).

## X. FOURTH STASIMON.

## ΧΟΡΟΣ.

οὐκ ἔστ' οὐκ ἔστιν θανάτου  
 παρατροπὰ μελέα μοι· 1230  
 φανερά γὰρ φανερά τάδ' ἤδη  
 σπονδᾶς ἐκ Διονύσου βοτρυῶν θοᾶς  
 ἐχίδνας σταγόσιν μιγνυμένας φόνῳ·  
 φανερά θύματα νερτέρων,  
 συμφοραὶ μὲν ἐμῷ βίῳ, 1235  
 λεύσιμοι δὲ καταφθοραὶ δεσποίνῃ.  
 τίνα φυγὰν πτερόεσσιν ἦ  
 χθονὸς ὑπὸ σκοτίων μυχῶν πορευθῶ,  
 θανάτου λεύσιμον ἄταν ἀποφεύγουσα, τεθρίππων  
 ὠκίσταν χαλὰν ἐπιβᾶσ', 1241  
 ἦ πρύμνας ἐπὶ ναῶν;  
 οὐκ ἔστι \*λαθεῖν, ὅτε μὴ χρήζω  
 θεὸς ἐκκλέπτει.  
 τί ποτ', ὦ μελέα δέσποινα, \*μένει 1245  
 ψυχῇ σε παθεῖν; ἄρα θέλουσαι  
 δρᾶσαί τι κακὸν τοὺς πέλας αὐταὶ  
 πεισόμεθ', ὥσπερ τὸ δίκαιον;

## XI. EXODUS.

(*Re-enter CREUSA, in wild alarm.*)

ΚΡ. πρόσπολοι, διωκόμεσθα θανασίμους ἐπὶ σφαγᾶς,  
 Πυθίᾳ ψήφῳ κρατηθεῖσ', ἔκδοτος δὲ γίγνομαι.

1232. σπονδᾶς for σπονδᾶς Herm. θοαῖς Dobree. 1243. λαθεῖν  
 for λαθεῖν Steph. 1245. μένει for μέλει Portus. 1251. Πυθία  
 for Πυθίῳ Steph.

ΧΟ. ἴσμεν, ὦ τάλαινα, τὰς σὰς συμφοράς, ἦν' \*εἰ  
τύχης. 1252

ΚΡ. ποῖ φύγω δῆτ' ; ἐκ γὰρ οἴκων προὔλαβον μόγισ  
πόδα

μὴ θανεῖν κλοπῇ δ' ἀφίγμαι διαφυγοῦσα πολε-  
μίους.

ΧΟ. ποῖ δ' ἂν ἄλλος' ἢ 'πὶ βωμόν ;

ΚΡ. καὶ τί μοι πλέον τόδε ; 1255

ΧΟ. ἰκέτιν οὐ θέμις φονεύειν.

ΚΡ. τῷ νόμῳ δέ γ' ὄλλυμαι.

ΧΟ. χειρία γ' ἄλοῦσα.

ΚΡ. καὶ μὴν οἷδ' ἀγωνισταὶ πικροὶ  
δεῦρ' ἐπείγονται ξιφῆρεις.

ΧΟ. ἴζε νυν πυρᾶς ἔπι.

ἦν θάτης γὰρ ἐνθάδ' οὔσα, τοῖς ἀποκτείνασί σε  
προστροπαιοῦν αἶμα θήσεις· οἰστέον δὲ τὴν τύχην.

(*Re-enter ION with armed attendants, a crowd of  
Delphians following.*)

ΙΩ. ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρός, 1261

οἷαν ἔχιδναν τήνδ' ἔφυσας ἢ πυρὸς

δράκοιτ' ἀναβλέποντα φοινίαν φλόγα,

ἢ τόλμα πᾶσ' ἔρεστιν, οὐδ' ἥσσων ἔφν

Γοργοῦς σταλαγμῶν, οἷς ἔμελλέ με κτανεῖν. 1265

(*to the attendants.*)

λάξυσθ', ἦν' αὐτῆς τοὺς ἀκηράτους πλόκους

κόμης καταξήρωσι Παργασοῦ πλάκες,

ὅθεν πετραῖον ἄλμα δισκευθήσεται.

(to CREUSA.)

ἔσθλοῦ δ' ἔκρυσσ' αἰμόενος, πρὶν εἰς πόλιν  
 μολεῖν Ἀθηναίων χυτὸν μήτρυιαν πεσεῖν. 1270  
 ἐν συμμάχοις γὰρ ἀνεμετρησάμην φρένας  
 τὰς σάς, ὅσον μοι πῆμα δυσμενὲς τ' ἔφυς·  
 εἴσω γὰρ ἄν με περιβαλοῦσα δωμάτων  
 ἄρδην ἂν ἐξέπεμψας εἰς Ἀἶδου δόμους.  
 ἀλλ' οὔτε βωμὸς οὔτ' Ἀπόλλωνος δόμος 1275  
 σώσει σ'· ὁ δ' οἶκτος ὁ σὸς ἐμοὶ κρείσσων πάρα  
 καὶ μητρὶ τήμῃ· καὶ γὰρ εἰ τὸ σῶμά μοι  
 ἄπεστιν αὐτῆς, τοῦνομ' οὐκ ἄπεστί πω.

(to the crowd.)

ἴδεσθε τὴν παυοῦργον, ἐκ τέχνης τέχνην  
 οἶαν ἔπλεξε· βωμὸν ἔπηξεν θεοῦ, 1280  
 ὥς οὐ δίκην δώσουσα τῶν εἰργασμέων.

KP. ἀπεννέπω σε μὴ κατακτείνειν ἐμὲ  
 ὑπὲρ τ' ἐμναυτῆς τοῦ θεοῦ θ' ἵν' ἔσταμεν.

IΩ. τί δ' ἐστὶ Φοίβῳ σοὶ τε κοινὸν ἐν μέσῳ;

KP. ἱερὸν τὸ σῶμα τῷ θεῷ· δίδωμ' ἔχειν. 1285

IΩ. κἄπειτ' \*ἔκαινες φαρμάκοις τὸν τοῦ θεοῦ;

KP. ἀλλ' οὐκέτ' ἦσθα Λοξίου, πατρὸς δὲ σοῦ.

IΩ. ἀλλ' ἐγενόμεσθα, πατρὸς \*ἀπουσίαν λέγω.

KP. οὐκοῦν τότ' ἦσθα· νῦν δ' ἐγώ, σὺ δ' οὐκέτ' εἶ.

IΩ. οὐκ \*εὐσεβὴς γε· τὰμὰ δ' εὐσεβῇ τότ' ἦν. 1290

KP. ἔκτεινα δ' ὄντα πολέμιον δόμοις ἐμοῖς.

IΩ. οὔτοι σὺν ὅπλοις ἦλθον εἰς τὴν σὴν χθόνα.

KP. μάλιστα· κἀπίμπρας γ' Ἐρεχθέως δόμους.

IΩ. ποίοισι πανοῖς ἢ πυρὸς πόλιν φλογί;

1280. Most edd. omit οὐ of MSS. before βωμὸν (ἢ Dobree). 1286.  
 ἔκαινες for ἔκτεινας Heath. 1288. ἀπουσίαν for δ' οὐσίαν Seidler.  
 1290. εὐσεβὴς for εὐσεβεῖς L. Dindorf.



- ΚΡ. ἔμελλες οἰκεῖν τὰμ', ἔμοῦ βία λαμβών. 1295  
 ΙΩ. πατρός γε γῆν διδόντος ἦν ἐκτήσατο.  
 ΚΡ. τοῖς Αἰόλου δὲ πῶς μετῆν τῆς Παλλάδος ;  
 ΙΩ. ὅπλοισιν αὐτὴν οὐ λόγοις ἐρρύσατο.  
 ΚΡ. ἐπίκουρος οἰκίτωρ γ' ἂν οὐκ εἴη χοιρός.  
 ΙΩ. κᾶπειτα τοῦ μέλλειν μ' ἀπέκτεινες φόβῳ ; 1300  
 ΚΡ. ὥς μὴ θάνοιμί γ', εἰ σὺ μὴ μέλλων τύχοις.  
 ΙΩ. φθονεῖς ἅπαις οὖσ', εἰ πατὴρ ἐξηῦρέ με.  
 ΚΡ. σὺ τῶν ἀτέκνων δῆτ' ἀναρπάσεις δόμους ;  
 ΙΩ. ἡμῖν δέ γ' ἀλλὰ \*πατρικῆς οὐκ ἦν μέρος ;  
 ΚΡ. ὅσ' ἀσπίς ἔγχος θ' ἦδε σοὶ παμπησία. 1305  
 ΙΩ. ἔκλειπε βωμὸν καὶ θεηλάτους ἔδρας.  
 ΚΡ. τὴν σὴν ὅπου σοι μητέρ' ἐστὶ νουθέτει.  
 ΙΩ. σὺ δ' οὐχ ὑφέξεις ζημίαι, κτείνουσ' ἐμέ ;  
 ΚΡ. ἦν γ' ἐντὸς ἀδύτων τῶνδ' ἐμε σφάζαι θέλεις.  
 ΙΩ. τίς ἡδοιγὴ σοι θεοῦ θανεῖν ἐν στέμμασι ; 1310  
 ΚΡ. λυπήσομέν τιν', ὦν λελυπήμεσθ' ὕπο.  
 ΙΩ. φεῦ.

δεινόν γε, θνητοῖς τοὺς νόμους ὥς οὐ καλῶς  
 ἔθηκεν ὁ θεὸς οὐδ' ἀπὸ γνώμης σοφῆς·  
 τοὺς μὲν γὰρ ἀδίκους βωμὸν οὐχ ἵζειν ἐχρήν,  
 ἀλλ' ἐξελαύνειν· οὐδὲ γὰρ ψαύειν καλὸν 1315  
 θεῶν· πονηρὰν χεῖρα· τοῖσι δ' ἐιδικoῖς  
 ἱερὰ καθίζειν, ὅστις ἡδικεῖτ', ἐχρήν,  
 καὶ μὴ 'πὶ ταὐτὸ τοῦτ' ἰόντ' ἔχειν ἴσον  
 τόιν τ' ἐσθλὸν ὄντα τόν τε μὴ θεῶν πάρα.

(Enter the PYTHIA from the temple, bearing a casket  
 wrapped in wool.)

## ΠΥΘΙΑ.

ἐπίσχες, ὦ παῖ· τρίποδα γὰρ χρηστήριοι 1320  
 λιποῦσα θριγκοῦ τοῦδ' ὑπερβάλλω ποδὶ

Φοίβου προφήτης, τρίποδος ἀρχαίου νόμον  
σώζουσα, πασῶν Δελφίδων ἐξαίρετος.

ΙΩ. χαῖρ' ὦ φίλη μοι μήτερ, οὐ τεκοῦσά περ.

ΠΥ. ἄλλ' οὖν \*ἐλεγόμεθ' ἡ φάτις δ' οὐ μοι πικρά. 1325

ΙΩ. ἤκουσας ὥς μ' ἔκτεινεν ἦδε μηχαναῖς ;

ΠΥ. ἤκουσα· καὶ σύ γ' ὠμὸς ὢν ἀμαρτάνεις.

ΙΩ. οὐ χρὴ με τοὺς κτείνοντας ἀνταπολλύναι ;

ΠΥ. προγονοῖς δάμαρτες δυσμενεῖς ἀεί ποτε.

ΙΩ. ἡμεῖς δὲ μητρυαῖς γε πάσχοντες κακῶς. 1330

ΠΥ. μὴ ταῦτα· λείπων ἱερὰ καὶ στείχων πάτραν —

ΙΩ. τί δὴ με δρᾶσαι νουθετούμενον χρεῶν ;

ΠΥ. καθαρῶς Ἀθήνας ἔλθ' ὑπ' οἰωνῶν καλῶν.

ΙΩ. καθαρὸς ἅπας 'τοὶ πολεμίους ὃς ἂν κτάνῃ. 1334

ΠΥ. μὴ σύ γε· παρ' ἡμῶν δ' ἔκλαβ' οὓς ἔχω λόγους.

ΙΩ. λέγοις ἄν· εὖνους δ' οὖσ' ἐρεῖς ὅσ' ἂν λέγῃς.

ΠΥ. ὀρᾷς τόδ' ἄγγος χερὸς \*ὑπαγκάλισμ' ἐμῆς ;

ΙΩ. ὀρῶ παλαιὰν ἀντίπηγ' ἐν στέμμασιν.

ΠΥ. ἐν τῇδ' ἐσ' ἔλαβον νεόγονον βρέφος ποτέ.

ΙΩ. τί φῆς ; ὁ μῦθος εἰσενήνεκται νέος. 1340

ΠΥ. σιγῇ γὰρ εἶχον αὐτά· νῦν δὲ δείκνυμεν.

ΙΩ. πῶς οὖν ἔκρυπτες \*τότε λαβοῦσ' ἡμᾶς πάλαι ;

ΠΥ. ὁ θεὸς 'σ' ἐβούλετ' ἐν δόμοις ἔχειν λάτριν.

ΙΩ. νῦν δ' οὐχὶ χρήζει ; τῷ τόδε γνῶναί με χρὴ ;

ΠΥ. πατέρα κατειπὼν τῇσδ' ἐσ' ἐκπέμπει χθονός. 1345

ΙΩ. σὺ δ' ἐκ κελενσμῶν, ἢ πόθεν, σῶζεις τάδε ;

ΠΥ. ἐνθύμιόν μοι τότε τίθησι Λοξίας

ΙΩ. τί χρῆμα δράσειν ; λέγε, πέραινε σοὺς λόγους.

ΠΥ. σῶσαι τόδ' εὖρημ' εἰς τὸν ὄντα ἱτὴν χρόνον.

ΙΩ. ἔχει δέ μοι τί κέρδος ἢ τίνα βλάβην ; 1350

1325. ἐλεγόμεθ' for λεγόμεσθ' Badham (λεγόμεθά γ' Elmsley).

1333. καθαρὸς Porson.

1337. ὑπ' ἀγκάλαις ἐμαῖς MSS. corr.

Elmsley. 1342. τότε for τότε Herm. 1348. δρᾶσαι Musg. &c.

ΠΤ. ἐνθάδε κέκρυπται \*σπάργαν' οἷς ἐνήσθα σύ.

ΙΩ. μητρὸς τὰδ' ἡμῖν ἐκφέρεις ζητήματα;

ΠΤ. ἐπεὶ γ' ὁ δαίμων βούλεται· παροίθε δ' οὔ.

ΙΩ. ὦ μακαρίων μοι φασμάτων ἥδ' ἡμέρα.

ΠΤ. λαβὼν νυν αὐτὰ τὴν τεκοῦσαν ἐκπόνει. 1355

πάσαν δ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὄρους

γνώσει τὰδ' αὐτός. τοῦ θεοῦ δ' ἕκατί σε

ἔθρεψά τ', ὦ παῖ, καὶ τὰδ' ἀποδίδωμί σοι,

ἃ κείνος ἀκέλευστόν μ' ἐβουλήθη λαβεῖν

σῶσαί θ'. ὅτου δ' ἐβούλετ' οὐκ ἔχω λέγειν. 1360

ἦδαι δὲ θνητῶν οὔτις ἀνθρώπων τάδε

ἔχοντας ἡμᾶς, οὐδ' ἔν' ἦν κεκρυμμένα.

καὶ χαῖρ'· ἴσον γάρ σ' ὥς τεκοῦσ' ἀσπάζομαι.

ἄρξαι δ' ὅθεν σὴν μητέρα ζητεῖν σε χρή,

πρῶτον μὲν εἴ τις Δελφίδων τεκοῦσά σε 1365

εἰς τούσδε ναοὺς ἐξέθηκε παρθένος,

ἔπειτα δ' εἴ τις Ἑλλάς· ἐξ ἡμῶν δ' ἔχεις

ἅπαντα Φοίβου θ', ὅς μετέσχε τῆς τύχης.

(Exit ΡΥΘΙΑ.)

ΙΩ. φεῦ φεῦ· κατ' ὅσων ὥς ὑγρὸν βάλλω δάκρυ,

ἐκείσε τὸν νοῦν δούς, ὅθ' ἡ τεκοῦσά με 1370

κρυφαῖα νυμφευθεῖσ' ἀπημπόλα λάθρα

καὶ μαστὸν οὐχ ὑπέσχεεν· ἀλλ' ἀνώνυμος

εἰν θεοῦ μελάθροισι εἶχον οἰκέτην βίον.

τὰ τοῦ θεοῦ μὲν χρηστά, τοῦ δὲ δαίμονος

βαρέα· χρόνον γὰρ ὅν μ' ἐχρῆν ἐν ἀγκάλαις 1375

μητρὸς τρυφήσαι καὶ τι τερφθῆναι βίον,

ἀπεστερήθην φιλτάτης μητρὸς τροφῆς.

τλήμων δὲ χῆλ' τεκοῦσά μ', ὥς ταῦτόν πάθος

1351. MSS. σπαργάνοισιν οἶσθα corr. Reiske.

1356. ΙΩ. πᾶσαν

δ' ἐπελθὼν . . . ὄρους; ΠΤ. γνώσει, &c. Nauck.

1360. οὐνεκ' add

Aldus. ὅτου δὲ γ' οὐνεκ' Badh. λέγειν omit Möllendorf.

πέπονθε, παιδὸς ἀπολέσασα χαρμονάς.  
καὶ νῦν λαβὼν τήνδ' ἀντίπηγ' οἶσω θεῷ 1380  
ἀνάθημ', ἵν' εὖρω μηδὲν ὦν οὐ βούλομαι.  
εἰ γάρ με δούλη τυγχάνει τεκοῦσά τις  
εὐρεῖν κάκιον μητέρ' ἢ σιγῶντ' ἔαν.  
ὦ Φοῖβε, ναοῖς ἀνατίθημι τήνδε σοῖς.  
καίτοι τί πάσχω; τοῦ θεοῦ προθυμία 1385  
πολεμῶ, τὰ μητρὸς σύμβολ' ὅς σέσωκέ μοι.  
ἀνοικτέον τάδ' ἐστὶ καὶ τολμητέον.  
τὰ γὰρ πεπρωμέν' οὐχ ὑπερβαίην ποτ' ἄν.

(*He removes the wrappings.*)

ὦ στέμμαθ' ἱερά, τί ποτέ μοι κεκεύθατε,  
καὶ σύνδεθ', οἷσι τᾶμ' ἐφρουρήθη φίλα; 1390  
ἰδοὺν περίπτνυγμ' ἀντίπηγος εὐκύκλου  
ὥς οὐ γεγήρακ' ἔκ τινος θεηλάτου,  
εὐρώς τ' ἄπεστι πλεγμάτων· ὁ δ' ἐν μέσῳ  
χρόνος πολὺς δὴ τοῖσδε θησαυρίσμασιν.

KP. τί δῆτα φάσμα τῶν ἀνελπίστων ὄρω; 1395

ΙΩ. \*σίγα· πολεμία καὶ πάροιθεν ἦσθά μοι.

KP. οὐκ ἐν σιωπῇ τὰμά· μή με νουθέτει.

ὄρω γὰρ ἄγγος οὐξέθηκ' ἐγὼ ποτε  
σέ γ', ὦ τέκνοι μοι, βρέφος ἔτ' ὄντα νήπιον,  
[Κέκροπος ἐς αἵτρα καὶ Μακρὰς πετρηρεφεῖς.] 1400  
λείψω δὲ βωμὸν τόνδε, κεῖ θανεῖν με χρή.

(*She rushes from the altar.*)

ΙΩ. (*to the guards*) λάξυσθε τήνδε· θεομανὴς γὰρ ἦλατο  
βωμοῦ λιποῦσα ξόανα· δεῖτε δ' ὠλένας.

1386. σέσωκε for ἔσωσε Dobrec, ὡς ἔσωσε sugg. Paley (ὡς γ' ἔσωσε Steph.). 1388. ὑπερβαίην for ὑπε, βαίην Barnes. 1396. MSS.

σιγάν σὺν πολλὰ καὶ πάροιθεν οἶσθά μοι corr. Paley (σίγα σὺν Herm. σίγα σὺν πολλῇ . . . ἦσθά μοι Nauck).

KP. σφάζοντες οὐ λήγαιτ' ἄν· ὥς ἀνθέξομαι  
καὶ τῇσδε καὶ σοῦ τῶν \*τ' ἔσω κεκρυμμένον. 1405

IΩ. τάδ' οὐχὶ δεινά ; ῥυσιάζομαι λόγῳ.

KP. οὐκ, ἀλλὰ σοῖς φίλοισιν εὐρίσκει φίλος.

IΩ. ἐγὼ φίλος σός ; κατὰ μ' ἔκτεινες λάθρα ;

KP. παῖς γ', εἰ τόδ' ἐστὶ τοῖς τεκοῦσι φίλτατος.

IΩ. παῦται πλέκουσα· λήψομαί \*σ' ἐγὼ καλῶς. 1410

KP. εἰς τοῦθ' ἰκοίμην, τοῦδε τοξεύω, τέκνον.

IΩ. κενὸν τόδ' ἄγγος ἢ στέγει πλήρωμά τι ;

KP. σά γ' ἐνδυσθ', οἷσί σ' ἐξέθηκ' ἐγὼ ποτε.

IΩ. καὶ τοῦνομ' αὐτῶν ἐξερεῖς πρὶν εἰσιδεῖν ;

KP. καὶ μὴ φράσω γε, καθανεῖν ὑφίσταμαι. 1415

IΩ. λέγ'. ὥς ἔχει τι δεινὸν ἢ γε τόλμα σου.

KP. σκέψασθ' ὃ παῖς ποτ' οὔσ' ὕφασμ' ὕφην' ἐγώ.

IΩ. ποιοῦν τι ; πολλὰ παρθένων ὑφάσματα.

KP. οὐ τέλεον, οἶον δ' ἐκδίδαγμα κερκίδος.

IΩ. μορφὴν ἔχον τίν' ; ὥς με μὴ ταύτῃ λάβῃς. 1420

KP. Γοργῶ μὲν ἐν μέσοισιν ἡτρίοις πέπλων.

IΩ. ὦ Ζεῦ, τίς ἡμᾶς ἐκκυνηγετεῖ πότμος ;

KP. κεκρασπέδωται δ' ὄφρ' εἰς αἰγίδος τρόπον.

IΩ. ἰδοῦ.

τόδ' ἐσθ' ὕφασμα, †θέσφαθ', ὥς εὐρίσκομεν.

KP. ὦ χρόνιον ἰστών παρθένευμα τῶν ἐμῶν. 1425

IΩ. ἔστιν τι πρὸς τῷδ', ἢ μόνῳ τῷδ' εὐτυχεῖς ;

KP. δράκοντες, ἀρχαῖόν τι, †παγχρύσῳ γένει.

IΩ. δώρημ' Ἀθάνας, ἢ τέκν' ἐντρέφειν λέγει ;

1404. οὐν for οὐ Herm. Dindorf. 1405. τ' ἔσω for τε σῶν Tyrwhitt.

1410. σ' for δ' Tyrwhitt. 1416. ἢ γε τόλμα for ἡ τόλμα γε Herm.

ἢ τόλμῃ γε W. Dindorf. 1421. ἡτρίοις for ἡτρίων Musgrave.

1424. MSS. θέσφαθ' corrupt. δεσμά θ' Musg. 1425. ἰστός

παρθενευμάτων ἐμῶν Badh. 1427. μαρμαίροντε Porson ἀρχαῖον

τι πάγχρυσον γάνος sugg. Paley. 1428. ἢ for ἡ Aldus.

KP. Ἐριχθονίου γε τοῦ πάλαι μιμήματα.

IΩ. τί δρᾶν, τί χρῆσθαι, φράζε μοι, \*χρυσώματι ; 1430

KP. δέραια παιδὶ νεογόνῳ φέρειν, τέκνον.

IΩ. ἔνεισιν οὔδε· τὸ δὲ τρίτον ποθῶ μαθεῖν.

KP. στέφανον ἐλαίας ἀμφέθηκά σοι τότε,  
ἦν πρῶτ' Ἀθάνα σκόπελον εἰσηνέγκατο,  
ὅς, εἴπερ ἔστιν, οὔ ποτ' ἐκλείπει χλόην, 1435  
θάλλει δ' ἐλαίας ἐξ ἀκηράτου γεγώς.

IΩ. ὦ φιλτάτη μοι μήτηρ, ἄσμενός σ' ἰδὼν  
πρὸς ἀσμένας πέπτωκα σὰς παρηίδας.

(embracing her.)

KP. ὦ τέκνον, ὦ φῶς μητρὶ κρεῖσσον ἡλίου,  
συγγνώσεται γὰρ ὁ θεός, ἐν χεροῖν σ' ἔχω, 1440  
ἄελπτον εὖρημ', ὃν κατὰ γᾶς ἐνέρων  
χθόνιον μετὰ Περσεφύνας τ' ἐδόκουν ναίειν.

IΩ. ἀλλ', ὦ φίλη μοι μήτηρ, ἐν χεροῖν σέθεν  
ὁ κατθανών τε κοῦ θανὼν φαντάζομαι.

KP. ἰὼ ἰώ, λαμπρᾶς αἰθέρος ἀμπτυχαί, 1445  
τίν' αὐδὰν αὕσω βοάσω ; πόθεν μοι  
συνέκυρσ' ἀδόκητος ἡδονά ; πόθεν  
ἐλάβομεν χαράν ;

IΩ. ἐμοὶ γενέσθαι πάντα μᾶλλον ἂν ποτε, 1450  
μήτηρ, παρέστη τῶνδ', ὅπως σός εἰμ' ἐγώ.

KP. ἔτι φόβῳ τρέμω.

IΩ. μῶν οὐκ ἔχειν μ' ἔχουσα ;

KP. τὰς γὰρ ἐλπίδας  
ἀπέβαλον πρόσω.  
ἰὼ γύναι, πόθεν πόθεν ἔλαβες ἐμὸν  
βρέφος ἐς ἀγκάλας ;

1430. χρυσώματι for χρυσώμια Herm.

1434. Ἀθάνα for

Ἀθάνας Matth. (Ἀθάνας σκόπελος ἐξηνέγκατο Steph.).



τίν' ἀνὰ χέρα δόμους ἔβα Λοξίου ; 1455

ΙΩ. θεῖον τόδ'· ἀλλὰ τὰπίλοιπα τῆς τύχης  
εὐδαιμονοῖμεν, ὥς τὰ πρόσθε δυστυχῇ.

ΚΡ. τέκνον, οὐκ ἀδάκρυτος ἐκλοχεύει,  
γόοις δὲ ματρὸς ἐκ χερῶν ὀρίζει·  
νῦν δὲ γενειάσιν παρὰ σέθεν πνέω 1460  
μακαριωτάτας τυχοῦς' ἡδονᾶς.

ΙΩ. τοῦμόν λέγουσα καὶ τὸ σὸν κοινῶς λέγεις.

ΚΡ. ἄπαιδες οὐκέτ' ἐσμέν οὐδ' ἄτεκνοι·  
δῶμ' ἐστιοῦται, \*γᾶ δ' ἔχει τυράννους·  
ἀνηβᾶ δ' Ἐρεχθεύς, 1465  
ὃ τε γηγενέτας δόμος οὐκέτι νύκτα  
δέρκεται, ἀελίου δ' ἀναβλέπει λαμπάσιν.

ΙΩ. μήτερ, παρών μοι καὶ πατήρ μετασχέτω  
τῆς ἡδονῆς τῇσδ' ἧς ἔδωχ' ὑμῖν ἐγώ. 1469

ΚΡ. ὦ τέκνον, \*τέκνον τί φῆς ; οἶον οἶον ἀνελέγχομαι.

ΙΩ. πῶς εἶπας ;

ΚΡ. ἄλλοθεν σὺ γέγονας, ἄλλοθεν.

ΙΩ. ὦμοι· ἰόθον με παρθένευμ' ἔτικτε σόν ;

ΚΡ. οὐχ ὑπὸ λαμπάδων οὐδὲ χορευμάτων  
ὑμέναιός ἐμός, 1475  
τέκνον, ἔτικτε σὸν κάρα.

ΙΩ. αἰαῖ· πέφυκα δυσγενῆς, μήτερ, ποθέν ;

ΚΡ. ἴστω Γοργοφόνα—

ΙΩ. τί τοῦτ' ἔλεξας ;

ΚΡ. ἂ σκοπέλοις ἐπ' ἐμοῖς  
τὸν ἐλαιοφυῇ πάγον θάσσει. 1480

ΙΩ. λέγεις \*λέγεις μοι δόλια κοῦ σαφῇ τάδε.

ΚΡ. παρ' ἀηδόνιον πέτραν Φοίβῳ—

1464. γᾶ for τάδε Reiske.

1470. τέκνον (dis) Herm.

1481. λέγεις (dis) Bothe.

ΙΩ. τί Φοῖβον αὐδᾶς ;

ΚΡ. κρυπτόμενον λέχος ἡνύασθην.

ΙΩ. λέγ' ὥς ἔρεῖς τι κεδνὸν εὐτυχές τέ μοι. 1485

ΚΡ. δεκάτῳ δέ σε μηνὸς ἐν

κύκλῳ κρύφιον ᾧδῖν' ἔτεκον Φοῖβῳ.

ΙΩ. ᾧ φίλτατ' εἰποῦσ', εἰ λέγεις ἐτήτυμα.

ΚΡ. παρθένια δὲ \*σᾶς ματέρος

σπάργαν' ἀμφίβολά σοι τάδ' ἀν- 1490

ῆψα, κερκίδος ἐμᾶς πλάνους.

γάλακτι δ' οὐκ ἐπέσχον οὐδὲ μαστῶ

τροφείᾳ ματρὸς οὐδὲ λουτρὰ χειροῖν,

ἀνὰ δ' ἄντρον ἔρημον οἰωνῶν

γαμφηλαῖς φόνευμα θοίναμά τ' εἰς 1495

"Αἶδαν ἐκβάλλει.

ΙΩ. ᾧ δεινὰ τλᾶσα μήτηρ.

ΚΡ. φόβῳ καταδεθείσα \*τὰν σὰν

ψυχὰν ἀπέβαλον, τέκνον·

ἔκτεινά σ' ἄκουσ'. 1500

ΙΩ. ἐξ ἐμοῦ τ' οὐχ ὅσι' ἔθνησκες.

ΚΡ. ἰὼ ἰώ· δειναὶ μὲν αἱ τότε τύχαι,

\*δεινὰ δὲ καὶ τάδ' ἐλίσσόμεσθ' ἐκείθει·

ἐνθάδε δυστυχίαισιν 1505

εὐτυχίαις τε πάλιν,

μεθίσταται δὲ πνεύματα.

μενέτω· τὰ πάροιθεν ἄλλις κακὰ· γυνὴ δ'

ἐγένετό τις οὖρος ἐκ κακῶν, ᾧ παῖ.

ΧΟ. μηδεὶς δοκέτω μηδὲν ἀνθρώπων ποτὲ 1510

ἄελπτον εἶναι πρὸς τὰ τυγχάνοντα νῦν.

ΙΩ. ᾧ μεταβαλοῦσα μυρίους ἤδη βροτῶν

1489. δὲ σᾶς for δ' ἐμᾶς Paley (δ' ἐμοῦ Barnes). 1498. omit ἐν  
before φόβῳ, add τὰν Paley. 1504. δεινὰ for δειλία Barnes

(δείλαια Scal.). 1510. ἀνθρώποις Dobree.

καὶ δυστυχῆσαι καὐθις \*αὖ πρῶξαι καλῶς.

Τύχη, παρ' οἷαν ἤλθομεν στάθμην βίου,

μητέρα φονεῦσαι καὶ παθεῖν ἀνάξια.

1515

φεῦ·

ἄρ' ἐν φαενναῖς ἡλίου περιπτυχαῖς

ἔρεστι πάντα τάδε καθ' ἡμέραι μαθεῖν ;

φίλον μὲν οὖν σ' εὔρημα, μήτηρ, ἠϋρομει·

καὶ τὸ γένος οὐδὲν μεμπτόν ὥς ἡμῖν τόδε·

τὰ δ' ἄλλα πρὸς σέ βούλομαι μόνην φράσαι.

1520

δεῦρ' ἔλθ'· ἐς οὗς σοι τοὺς λόγους· εἰπεῖν θέλω

καὶ περικαλύψαι τοῖσι πράγμασι σκότον.

ὄρα σύ, μήτηρ, μὴ \*σφαλεῖς· ἂ παρθένοις

ἐγγίγνεται ἰοσήματ' εἰς κρυπτοὺς γάμους,

ἔπειτα τῷ θεῷ προστίθης τὴν αἰτίαν,

1525

καὶ τοῦμόν αἰσχρὸν ἀποφυγεῖν πειρωμένη,

Φοίβῳ τεκεῖν με φήεις, τεκοῦς' οὐκ ἐκ θεοῦ.

ΚΡ. μὰ τὴν παρασπίζουσαν ἄρμασιν ποτε

Νίκην Ἀθάναν Ζηνὶ γηγενεῖς ἔπι,

οὐκ ἔστιν οὔτις σοι πατὴρ θνητῶν, τέκνον,

1530

ἀλλ' ὅσπερ ἐξέθρεψε Λοξίας ἄναξ.

ΙΩ. πῶς οὖν τὸν αὐτοῦ παῖδ' ἔδωκ' ἄλλῳ πατρὶ

Ξούθου τε φησὶ παῖδά μ' ἐκπεφυκέναι ;

ΚΡ. πεφυκέναι μὲν οὐχί, δωρεῖται δέ σε

αὐτοῦ γεγῶτα· καὶ γὰρ ἂν φίλος φίλῳ

1535

δοίη τὸν αὐτοῦ παῖδα δεσπότην δόμων.

ΙΩ. ὁ θεὸς ἀληθὴς ἢ μάτην μαντεύεται,

ἐμοῦ ταράσσει, μήτηρ, εἰκότως φρένα.

ΚΡ. ἄκουε δὴ νυν ἅμ' ἐσηλθεν, ὦ τέκνον·

εὐεργετῶν σε Λοξίας ἐς εὐγενή

1540

1513. αὖ for εὔ Pierson.

1519. ἐσθ' ἡμῖν Nauck.

1523. MSS

σφαλεῖσα παρθένος, corr. Musg.

δόμον καθίζει· τοῦ θεοῦ δὲ λεγόμενος  
οὐκ ἔσχες ἄν ποτ' οὔτε παγκλήρους δόμους  
οὔτ' ὄνομα πατρός. πῶς γάρ, οὐ γ' ἐγὼ γάμους  
ἔκρυπτον αὐτὴ καὶ σ' ἀπέκτεινον λάθρα ;  
ὁ δ' ὠφελῶν σε προστίθῃσ' ἄλλῃ πατρί. 1545

ΙΩ. οὐχ ὧδε φαύλως αὐτ' ἐγὼ μετέρχομαι,  
ἀλλ' ἱστορήσω Φοῖβον εἰσελθὼν δόμους,  
εἴτ' εἰμὶ θνητοῦ πατρὸς εἴτε Λοξίου.

(The goddess ATHENA appears in the air above the temple.)

ἔα· τίς οἴκων \*θυοδόκων ὑπερτελὴς  
ἀντήλιον πρόσωπον ἐκφαίνει θεῶν ; 1550  
φεύγωμεν, ὦ τεκοῦσα, μὴ τὰ δαιμόνων  
ὀρώμεν, εἰ μὴ καιρός ἐσθ' ἡμᾶς ὀρᾷ.

#### ΑΘΗΝΑ.

μὴ φεύγετ'· οὐ γὰρ πολεμίαν με φεύγετε,  
ἀλλ' ἔν τ' Ἀθήναις κἀνθάδ' οὔσαν εὐμεινῇ.  
ἐπώνυμος δὲ σῆς ἀφικόμην χθονός, 1555  
Παλλάς, δρόμῳ σπεύσας' Ἀπόλλωνος πάρα,  
ὃς εἰς μὲν ὄψιν σφῶν μολεῖν οὐκ ἡξίου,  
μὴ τῶν πάροιθε μέμψις εἰς μέσον μόλῃ,  
ἡμᾶς δὲ πέμπει τοὺς λόγους ὑμῖν φράσαι,  
ὥς ἦδε τίκτει σ' ἐξ Ἀπόλλωνος πατρός, 1560  
δίδωσι δ' οἷς ἔδωκεν,\*οὐ φύσασί σε,  
ἀλλ' ὥς \*κομίξῃ σ' οἶκον εὐγενέστατον.  
ἐπεὶ δ' ἀνεψύχθη πρᾶγμα μηνυθὲν τόδε,  
θανεῖν σε δείσας μητρὸς ἐκ βουλευμάτων  
καὶ τήνδε πρὸς σοῦ, μηχαναῖς ἐρρύσατο. 1565  
ἔμελλε δ' αὐτὰ διασιωπήσας ἄναξ

1549. θυοδόκων for θεοδύτων Pierson.

1561. οὐ φύσασί σε

οὐ φασί Steph.

1562. κομίξῃ σ' for νομίξῃς Lenting.

ἐν ταῖς Ἀθήναις γνωριεῖν ταύτην τε σῆν,  
 σέ θ' ὥς πέφυκας τῆσδε καὶ Φοίβου πατρός.  
 ἀλλ' ὥς περαινῶ πρᾶγμα καὶ χρησμοὺς θεῶ,  
 ἐφ' οἷσιν ἔξευξ' ἄρματ', εἰσακούσατο. 1570  
 λαβοῦσα τόνδε παῖδα Κεκροπίαν χθόνα  
 χώρει, Κρέουσα, κείς θρόνους τυραννικούς  
 ἴδρυσον· ἐκ γὰρ τῶν Ἐρεχθέως γεγώς  
 δίκαιος ἄρχειν τῆς ἐμῆς ὅδε χθονός.  
 ἔσται δ' ἂν Ἑλλάδ' εὐκλείης· οἱ τοῦδε γὰρ 1575  
 παῖδες γενόμενοι τέσσαρες ρίζης μιᾶς,  
 ἐπώνυμοι γῆς κάπιφυλίου χθονὸς  
 λαῶν ἔσονται, σκόπελον οἱ ναίουσ' ἐμόν.  
 Τελέων μὲν ἔσται πρῶτος· εἴτα δεῦτερον  
 Ὅπλητες Ἀργαδῆς τ', ἐμῆς τ' ἀπ' αἰγίδος 1580  
 ἐν φῦλον ἔξουσ' Αἰγικορῆς. οἱ τῶνδε δ' αὖ  
 παῖδες γενόμενοι σὺν χρόνῳ πεπρωμένῳ  
 Κυκλάδας ἐποικήσουσι νησαίας πόλεις  
 χέρσους τε παράλους, ὃ σθένος τῇμῃ χθοιῖ  
 δίδωσιν· ἀντίπορθμα δ' ἠπείρου δυοῖν 1585  
 πεδία κατοικήσουσιν, Ἀσιάδος τε γῆς  
 Εὐρωπίας τε· τοῦδε δ' ὀνόματος χάριν  
 Ἴωνες ὀνομασθέντες ἔξουσιν κλέος.  
 Ξούθῳ δὲ καὶ σοὶ γίγνεται κοινὸν γένος,  
 Δῶρος μὲν, ἔνθεν Δωρὶς ὑμνηθήσεται 1590  
 πόλις· κατ' αἶαν Πελοπίαν δ' ὁ δεῦτερος  
 Ἀχαιός, ὃς γῆς παραλίας Ὑρίου πέλας  
 τύραννος ἔσται, κάπισημανθήσεται  
 κείνου κεκληῆσθαι λαὸς ὄνομ' ἐπώνυμος.  
 καλῶς δ' Ἀπόλλων πάντ' ἔπραξε· πρῶτα μὲν 1595  
 ἄριστον λοχεύει σ'. ὥστε μὴ γινῶναι φίλους·

ἐπεὶ δ' ἔτικτες τόνδε παῖδα κατέθου  
 ἐν σπαργάνοισιν, ἄρπασαντ' ἐς ἀγκάλας  
 Ἑρμῆν κελεύει δεῦρο πορθμεῦσαι βρέφος,  
 ἔθρεψέ τ' οὐδ' εἴασεν ἐκπνεῦσαι βίον. 1600  
 νῦν οὖν σιώπα, παῖς ὅδ' ὥς πέφυκε σός,  
 ἵν' ἡ δόκησις Ξοῦθον ἠδέως ἔχῃ,  
 σύ τ' αὖ τὰ σαντῆς ἀγάθ' ἔχουσ' \*ἷης, γύναι.  
 καὶ χαίρετ'· ἐκ γὰρ τῆσδ' ἀναψυχῆς πόνων  
 εὐδαίμον' ὑμῖν πότμον ἐξαγγέλλομαι. 1605

ΙΩ. ὦ Διὸς Παλλὰς μεγίστου θύγατερ, οὐκ ἀπιστία  
 σοὺς λόγους ἐνδεξόμεσθα· πείθομαι δ' εἶναι πατρὸς  
 Λοξίου καὶ τῆσδε· καὶ πρὶν τοῦτο δ' οὐκ ἄπιστον ἦν.

ΚΡ. τὰμὰ νῦν ἄκουσον· αἰνῶ Φοῖβον οὐκ αἰνοῦσα πρίν,  
 οὔνεχ' οὐ ποτ' ἠμέλησε παιδὸς ἀποδίδωσί μοι. 1610  
 αἶδε δ' εὖωποι πύλαι μοι καὶ θεοῦ χρηστήρια,  
 δυσμενῇ πάροιθεν ὄντα. νῦν δὲ καὶ ῥόπτρων χέρας  
 ἠδέως ἐκκρημνάμεσθα καὶ προσεινέπω πύλας.

ΑΘ. ἦνεσ' οὔνεκ' εὐλογεῖς θεὸν μεταβαλοῦσ'· αἰεὶ \*ποτε  
 χρόνια μὲν τὰ τῶν θεῶν πῶς, εἰς τέλος δ' οὐκ  
 ἀσθενῇ. 1615

ΚΡ. ὦ τέκνον, στείχωμεν οἴκους.

ΑΘ. στείχεθ', ἔψομαι δ' ἐγώ.

ΙΩ. ἀξία γ' ἡμῶν ὕδουρός.

ΚΡ. καὶ φιλοῦσά γε πτόλιν.

ΑΘ. εἰς θρόνους δ' ἵζου παλαιούς.

ΙΩ. ἄξιον τὸ κτῆμά μοι.

ΧΟ. ὦ Διὸς Λητοῦς τ' Ἀπολλοῖν, χαῖρ'· ὅτῳ δ' ἐλαύνεται  
 συμφοραῖς οἶκος, σέβοντα δαίμονας θαρσεῖν χρεών·  
 εἰς τέλος γὰρ οἱ μὲν ἐσθλοὶ τυγχάνουσιν ἀξίῳ, 1621  
 οἱ κακοὶ δ', ὥσπερ πεφύκασ', οὔ ποτ' εὖ πράξειαι ἄν.

1603. ἷης for εἷης Wakefield.

1604, 1605. τοῦδ' ἀναψυχὰς

πόνων κενεδαίμον' Nauck.

1614. ποτε for που L. Dindorf.



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EURIPIDES  
ION

EDITED

WITH INTRODUCTION, NOTES, AND CRITICAL APPENDIX  
FOR UPPER AND MIDDLE FORMS

BY

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*'Iphigenia in Tauris,' etc.*

PART II. NOTES.

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## NOTES.



IN the Prologue, the god Hermes gives the usual detailed account of the circumstances affecting the principal characters, down to the time at which the action of the play begins. According to Aristotle (*Rhet.* 3. 14) the object of a prologue was to 'prepare the way,' and to give the audience an idea of what was coming, as well as to inform them of past events. Here accordingly Hermes declares, somewhat explicitly, the intentions of Apollo respecting Ion and his mother Creusa, and the destiny of their descendants<sup>1</sup>.

Technically, the 'prologue' is 'all that part of a tragedy which precedes the first entrance of the Chorus' (Arist. *Poet.* 12. 25), and therefore includes the monody of Ion, ll. 82 to 183. But the term was popularly restricted to the opening speech.

The only other extant tragedy, in which Euripides has assigned the prologue to a single non-acting deity is the *Hippolytus*, where it is spoken by Aphrodite. In the *Alcestis* and the *Troades* it consists of a dialogue between two deities, Apollo with Thanatos, and Poseidon with Athena, respectively. In the *Bacchae* the prologue is delivered by Dionysus, who afterwards takes part in the action.

Enter HERMES to the front, before the central doors of the temple.

ll. 1-81. HERMES. '*From Atlas I am sprung, Hermes, son of Maia and messenger of gods. Hither to Delphi I come, at my brother Phoebus' bidding, who long ago beneath Pallas' sacred hill made secret union with Creusa, daughter of king Erechtheus. She in due time delivered of a son, conveyed him to that place, and left him there to die, wrapped in her robe with golden ornaments in a wicker cradle. Now Phoebus bade me, saying "Go thou to Athens; thence carry the babe in his cradle to my Delphian fane, for he is my son." Straight I obey, and leave the infant on the temple steps exposed to view. Next morn the prophetess entering espied the babe where he lay, and first was minded to cast him forth; but pitying his state she took and reared him as her own child, not knowing whence he came. Thus he grew to manhood, ministering at Apollo's altars and serving the god continually. Meanwhile Creusa has married Nuthus, son of Aeolus, an Achaean; and now the wedded*

<sup>1</sup> See remarks on this prologue in Introduction, p. vi.

pair, childless still, are come to Phoebus' shrine, desiring progeny. But Phoebus, mindful of his former love, will give them his own son, declaring Xuthus to be his father; that so the youth may reach his mother's home at Athens and find his lawful rights. And his name shall be called ION, parent of the Ionian race to be. But I will retire within yonder laurel groves to await the issue, for I see the son of Phoebus approaching, whom ION first of gods I name.'

1. 1. **νῶ|τοις οὐρανόν.** The rule which excludes the spondee from the fifth place of an iambic verse, unless that foot consist of one word or two words closely connected, has been several times disregarded by Euripides; less frequently by Aeschylus and Sophocles. Among other instances, cp. *Alc.* 682, *Phoen.* 747, *II. Fur.* 1338 (all containing οὐδείς or οὐδέν), *Herac.* 529 κατὰ|ρχεσθ', εἰ | δοκεῖ, also *Soph. Phil.* 22 σή|μαι' εἴτ' | ἔχει. In the last two examples εἰ and εἴτε belong to the following word; but, as Prof. Jebb observes, the accent is on the same syllable as the metrical ictus (-άρχ- and -σήμ-), which rhythmically diminishes the length of the following syllable. This remark will apply to νῶτοις here.

1. 2. **ἐκτρίβων**, 'who wears,' by constant pressure; only the sky itself is said to be 'worn away' by contact with his hard shoulders. This adds force to the epithet χαλκείοισι. In Homer, *Od.* 1. 53, Atlas is represented as sustaining the 'pillars' that support the heavens, κίονας . . . αἱ γαῖάν τε καὶ οὐρανὸν ἀμφὶς ἔχουσι. Cp. *Virg. Aen.* 4. 481 'maximus Atlas axem umero torquet stellis fulgentibus aptum.'

1. 3. **μᾶς**, Pleione, daughter of Oceanus and Tethys, one of the Pleiades, *Hes. Oprr.* 383, *Virg. Georg.* 1. 225. Apollodorus 3. 10 says Ἀτλαντος καὶ Πληϊώνης ἐγένοντο θυγατέρες ἑπτὰ . . . Μαῖα μὲν οὖν ἡ πρεσβυτάτη Διὶ συνελθοῦσα Ἑρμῆν τίκτει. Cp. *Ovid, Fast.* 5. 83, &c.—  
'Pleione cum caelifero Atlante

iungitur, ut fama est, Pleiadasque parit:  
quarum Maia suas forma superasse sorores  
traditur, et summo concubuisse Iovi.'

**ἐγείνατο**, Homeric aorist from γεν- (γείνομαι), not used in Attic prose. Herodotus 1. 120 has γεινόμενοι = 'parents.'

11. 5, 6. **ὀμφαλόν**, acc. of cognate or equivalent notion with the verb καθίζων. Cp. 1. 91. The ὀμφαλός, 'navel,' or supposed centre of the earth (1. 223) was a round white stone, in the midst of the shrine, on which the Pythia sat, as the representative of Phoebus. For its origin and history, see Smith's *Dict. of Geography*, s.v. DELPHI. Cp. *Phoen.* 237 μεσόμφαλα γύαλα Φοίβου, *Aesch. Cho.* 1025 μεσόμφαλόν θ' ἱδρυμα, Λοφίου πέδον. For ὑμνωδεῖ cp. 11. 92, 93 n.

1. 7. The article τὰ is omitted by poetical licence before μέλλοντα, as in *Hel.* 14 τὰ τ' ὄντα καὶ μέλλοντα πάντ' ἥπιστατο. Cp. *Soph. Elect.*

991 τῷ λέγοντι καὶ κλύοντι, Aesch. *Ag.* 315 τῶν ἀλόντων καὶ κρατησάντων δίχα.

l. 8. οὐκ ἄσημος, i. e. very famous, an instance of *litotes* or *meiosis*. Cp. Acts 21. 39 οὐκ ἄσημον πόλεως. ἄσημος is properly said of uncoined metal which is without stamp or character.

l. 9. χρυσολόγχου, in allusion to the colossal statue of Athena Promachos on the Acropolis, holding a spear with gilded point, κραδαίνουσ' ἔγχος ἐπιλόφῃ κάρῃ *H. Fur.* 1003.

Παλλάδος κεκλημένη, possessive gen. 'of Pallas high,' or 'named after Pallas' (Athena), its ἐπώνυμος θεά (l. 1555). Mr. Bayfield cites *Soph. O. C.* 107 ᾧ μεγίστης Παλλάδος καλούμεναι . . . Ἀθῆναι.

l. 10. For the genealogy of Erechtheus and Erichthonius (l. 21), see Introduction, p. xx. γάμοις, cp. ll. 72, 868; also *Virg. Aen.* 4. 172 'Coniugium vocat, hoc praetexit nomine culpam.'

ll. 11-13. The 'Long Cliffs,' called Κεκροπίαί πέτραι in l. 936, extended along the north side of the Acropolis. In its north-west angle were caves dedicated to Apollo and Pan (ll. 17, 492, 938), which are still to be seen. (Wordsworth, *Athens and Attica*, ch. 12.) χθονός, local gen. after ὄχθῳ, 'in the land of the Athenians.' ἄνακτες, 'lords' or 'possessors,' i. e. 'inhabitants' of the soil.

l. 15. διήνεγκε. The διά means up to the full time of delivery.

ll. 16, 17. ἐν οἴκοις, &c. Cp. ll. 344, 897, and see note on l. 503.

l. 18. ὥς θανοῦμενον (repeated in l. 27), 'expecting he would die.' Yet in l. 965 Creusa expresses a hope that Apollo might interfere to save his life.

l. 19. ἀντίπηγος, a 'casket' or 'ark' which served as a cradle, and apparently had a curved lid (l. 39) and a curved bottom. The ἀντί seems to denote some correspondence of this kind between its parts.

εὐτρόχῳ κύκλῳ, probably 'deftly rounded orb.'

l. 20. προγόνων, &c., i. e. 'derived from her forefathers' and originating with Erichthonius at his birth. Creusa is supposed to be his great-granddaughter (l. 267). See account of the legend in the note on l. 269.

l. 21. Here, as in l. 268, there is either an anapaest in the second foot, a licence often taken in the case of proper names (as Ἰφιγένεια, &c.) or the -ως is contracted by *synicesis*. Cp. l. 285, also Ἐρινύων *Iph. T.* 931, Μινυαῖσι *H. Fur.* 220.

The γάρ introduces an explanatory clause, stating the origin of the custom.

l. 23. δισσωδράκοντε. Cp. l. 1427 δράκοντες, ἀρχαῖόν τι, &c.

Ἀγλαυρίσι, from Aglauros (or Agrauros), the wife of Cecrops. Hence the epithet is assigned to all the three daughters (l. 496), one of whom was also named Aglauros. The others were Pandrosos and Herse. See Introduction, p. xxii.



ll. 24, 25. ἐκεῖ, 'yonder,' i. e. at Athens. ἐν, 'enclosed in,' or 'encircled by,' being worn as a necklace (δέραια l. 1431). Cp. ἐντρέφειν l. 1428. These 'gold-wrought snakes' were in imitation of the real ones placed in the chest of the infant Erichthonius.

ll. 26, 27. ἀλλά = 'moreover,' resuming the narrative. χλιδήν, 'finery,' or 'gauds' of costly apparel and ornaments, the κόσμος used in decking a corpse for burial; see *Alcestis*, 149, 618. This is explained in ὡς θανουμένῳ.

l. 29. αὐτόχθονα. Cp. l. 589, and γηγενούς in l. 20. For this favourite boast of the Athenians, that they were indigenous to the soil, see Ar. *Vesp.* 1076 Ἀπτικοὶ μόνοι δικαίως εὐγενεῖς αὐτόχθονες, Plato, *Menex.* 237 Β αὐτόχθονας καὶ τῷ ὄντι ἐν πατρίδι οἰκοῦντας. Thucydides, 1. 2. 5, attributes the undisturbed condition of Attica, as compared with the rest of Hellas, to the natural poverty of their soil (τὴν γοῦν Ἀπτικὴν διὰ τὸ λεπτόγειον . . . ἀστασίαστον οὖσαν ἄνθρωποι ἔκουν οἱ αὐτοὶ αἰεῖ).

l. 36. The name Λοξίας, attributed to Apollo, is of doubtful derivation. See the *Lexicon*.

l. 37. πλεκτόν, of basket or osier work. κύτος defines the shape of the hollow ark or cradle (l. 19 n.).

l. 38. κρηπιδων, 'floor,' or 'platform,' on the top of the steps leading to the entrance of the temple. Cp. l. 510.

ll. 39, 40. κύτος, the hollow 'lid' of the casket (l. 19 n.). εἰλικτόν is either 'rounded,' like εὐτρόχῳ in l. 19, or, according to Dr. Verrall, 'turnable' upon hinges.

l. 41. κυρέϊ, &c., 'it so falls out that the prophetess is just entering the shrine.' This was her regular custom at sunrise, but chance put the infant in the right place and at the right moment. ἱππεύοντος, 'starting on his course.'

ll. 44, 45. εἰ τλαίῃ, 'whether any one had dared,' the fact being conceived as possible, yet hardly credible. Εἰ with the *indicative* after verbs of emotion (θαυμάζειν, &c.) is idiomatically used instead of the direct ὅτι = 'I am surprised that,' &c. ὥδινα = τέκνον, as in l. 1487, *Iph. T.* 1103, and elsewhere.

l. 46. θυμέλας, the 'area' or platform, called κρηπιδων in l. 38; hence ὑπὲρ θυμέλας is equivalent to 'beyond the temple precincts.' For the literal sense of θυμέλη (from θύειν), see *Lexicon*.

διορίσαι, 'banish,' lit. 'cast beyond the boundary.' So in *Hel.* 394 κῶπῃ διορίσαι = 'put across the sea.'

l. 47. ἀφῆκεν ὥμότητα, 'let go (changed) her cruel intent.'

l. 48. συνεργὸς ἦν, sc. τῷ οἴκτῳ (αὐτῆς). τῷ παιδί, 'for the child's sake,' dat. *commodi*. μὴ ἐκπεσεῖν, *ne eicaretur*, = ἐκβληθῆναι.

l. 49. τὸν σπείραντα, &c., i. e. 'that Phoebus was his father.'

l. 51. τοὺς τεκόντας, &c. This use of ἐπίσταται, instead of οἶδε, with



a direct personal object seems to be unparalleled. [Hence the genuineness of this line has been suspected.]

1. 52. μὲν οὖν, separately, the μὲν answering to δέ following, the οὖν continuing the narrative. [Distinguish this from the combined μὲν—οὖν = *immo vero*.]

βωμίους τροφάς = 'the altars which gave him sustenance' (l. 323). The meat offerings were the perquisite of the priests (cp. 1 *Sam.* 2. 13, 14), from whom Ion, as servitor of the temple, would get his supplies.

1. 53. ἀθύρων. This verb is chiefly used in Epic and Lyric poetry. But it recurs in an iambic line in a fragment of the *Danae* τάχ' ἂν πρὸς ἀγκάλαισι καὶ στέρνοις ἐμοῖς πηδῶν ἀθύροι.

1. 54. χρυσοφύλακα. For the treasures of the Delphic temple (πολύχρυσά λατρεύματα *Iph. T.* 1275) see especially Hdt. 1. 50, 51.

1. 55. ταμίαν. The anapaest is freely admitted in the first foot of an iambic verse, when comprised in one word (ll. 242, 272, 297, 310, &c.). But in Euripides, though not in Aeschylus or Sophocles, it is often divided, generally between a preposition and its case, as ἐπὶ τοῖσδε, παρ' ἐμοί, &c.

1. 56. καταξῆ, 'lives on.' Cp. συνεχέστατα καταξῆν Arist. *Eth.* 1. 10. δεῦρ' αἶ, *hucusque*, a favourite Euripidean phrase (*Hel.* 761, *Med.* 1224, &c.). 'Vox δεῦρο, quae plerumque locum significat, etiam de tempore ponitur.' Porson, *ad Orest.* 1679.

1. 59. Χαλκωδοντίδαις, from Chalcodon, a legendary king of Euboea, slain in a battle against Amphitryon and the Thebans. From his father Abas, a fabled son of Poseidon, the Euboeans were named Abantes. Hence in Homer, *Il.* 2. 541, Elphenor is called Χαλκωδοντιάδης, μεγαθύμαν ἀρχὸς Ἀβάντων.

1. 60. For the metaphor in κλύδων, 'wave,' or 'flood of war,' cp. κλύδωνα πολεμίων *Iph. T.* 316, ἔριδος κλύδων *Hec.* 118.

1. 61. ὅν, 'wherein,' with συμπονήσας, but the direct object of ξυνεξελών, 'helping to remove' that war-flood.

1. 62. γάμων Κρεούσης ἀξίωμα, 'the honour of wedlock and Creusa,' an extraordinary privilege for an alien to enjoy (ll. 223, 592, 813).

ll. 63, 64. Euripides departs from the popular legend in making Xuthus the son of Aeolus, since he and Dorus and Aeolus were all regarded as the sons of Hellen. Also the epithet Ἀχαιός, applied to Xuthus, is hardly consistent with the fact that Achaeus was his son, as stated in l. 1592. The story itself is a later invention, subsequent to the adoption of the legend of Hellenic descent from Hellen and his sons, as an article of the popular creed.

χρόνια σπείρας λέχη, 'though long time wedded.'

1. 68. εἰς τοῦτ' ἐλαύνει, 'is guiding to this result.' οὐ λέληθεν, &c.

= 'he has not forgotten (the child), as he is thought (to have done).' Both verbs are impersonal.

ll. 71-73. *μητρὸς . . . δόμους*. This had been Apollo's intention (l. 1566), but circumstances brought about the recognition at Delphi. *τὰ πρόσφορα*, 'his rights.' In ll. 1540-5 Creusa tells Ion that Apollo was forced to assign him to a human father, otherwise (*τοῦ θεοῦ λεγόμενος*) he could not have been admitted to his lawful inheritance.

ll. 74, 75. *κτίστορα*, 'colonist.' For the Ionian colonies in Asia see l. 1584 n. *ὄνομα* (also l. 80), the cognate accus. with *Ἴωνα* in apposition. *κεκληῆσθαι*, i. e. for all time, this being the force of the perfect tense. *θήσεται*, 'contrive,' or 'cause.'

l. 76. *γύαλα*, 'hollow,' or 'dell' (l. 220 n.), hard by the temple (l. 115), where was a laurel grove. Cp. *Δηλιάσιν γυάλοις Ἰφί. T.* 1236.

l. 77. *τὸ κρανθέν*, 'the accomplishment' of Phoebus' designs on behalf of Ion. *ἐκμάθω*, 'see out,' to the end.

l. 79. *λαμπρὰ θῆ*, 'brighten,' by decorating with branches (104); perhaps there is also an allusion to the process of 'sweeping' mentioned in ll. 115, 120. *πυλώματα*, 'porticoes' or 'doorways' of the temple.

Exit HERMES. Enter ION from the temple by the central doors. 82-183 MONODY of Ion. (The metre, as far as the *strophe*, l. 112, is the regular anapaestic.)

ION. 'Lo! the sun's bright chariot appears, lighting the summits of Parnassus. The stars flee before his beams; the incense smoke soars upward to the roof; the priestess, seated on her tripod, awaits Apollo's prompting. Go ye, servants of the god, bathe in Castalia's fount; hereafter guard your lips from ill-boding words to the visitants at Phoebus' shrine. My task is to purify and deck the portals, and chase away the birds that mar our holy fane,—my duty to Phoebus' house which nurtures me. Come, my branch of bay, sprung from sacred groves which living fountains water, wherewith I sweep daylong the temple floor. Ever blessed be thou, God of Healing, Leto's son! Fair is my labour and glorious, to serve the gods immortal. Phoebus is my father, lord of this temple, whereby I live. Blessed be thou for ever, Leto's son! Now, my task fulfilled, I will sprinkle water from the golden ewers, myself pure and clean. May this my willing service never cease! See, the birds are flocking hitherward. Come not near the shrine, else this bow of mine shall slay you,—herald bird of Zeus, or swan that maketh music to Apollo's lyre. Elsewhere build your nests and rear your young; defile not Phoebus' temple. I shun to kill you, messengers of gods to men; yet must I do my service to the god who fosters me.'

ll. 82, 83. *τάδε*, &c. = 'lo, here,' or 'see the bright car with its four steeds!' The colon after *τεθρίππων* makes the sentence rather abrupt;

several editions omit it, making λάμπει transitive, 'lights up his chariot bright.' Cp. *Hel.* 1131 ἀστέρα λάμπας, also passive λάμπεσθαι in l. 87 and *Iph. T.* 1155. But the collocation λαμπρὰ λάμπει is objectionable. See also Crit. App. For a similar description of sunrise cp. *Iph. A.* 157 λευκαίνει | τόδε φῶς ἤδη λάμπουσ' ἥως | πῦρ τε τεθρίππων τῶν Ἀελίου, also *Soph. Elect.* 17 λαμπρὸν ἡλίου σέλας . . . μέλαινα τ' ἄστρον ἐκλέλοιπεν εὐφρόνη.

l. 84. φεύγει, &c. Cp. *Hor. Od.* 3. 21, 24 'Dum rediens fugat astra Phoebus.' [With the other reading πυρὶ τῷδ' the dative is instrumental, 'chased by' or 'before his fire,' and αἰθέρος may go either with πυρὶ or with νύκτα = 'night of space.']

l. 85. νύχθ' ἱεράν, perhaps 'vasty night,' 'night's mysterious gloom' (C.), from what is said to be the primitive sense of ἱερός = 'strong' or 'mighty.' Dr. Verrall explains it as 'a vague term of reverence . . . applied to the great elements of nature.' But the common rendering 'sacred,' as an attribute of 'night,' is at least equally appropriate. Cp. μακάρων τοι νύκτες ἑασί *Hes. Op.* 730.

l. 86. ἄβατοι, 'untrodden,' i.e. 'sacred,' as the haunt of deities. Cp. ἄβατον πέδον *Bacch.* 10. These 'peaks' (δειράδες l. 714) rose out of a semicircular range of rocks just above Delphi, known as the Phac-driades, or Shining Cliffs, from their reflecting the rays of the morning sun. The Castalian spring (l. 95), issuing from the ravine below, flowed down the slope into the river Pleistus. See Introduction, p. xxii.

ll. 87, 88. ἡμερίαν ἀψίδα, 'the car of day,' lit. 'wheel' (*Hipp.* 1233). βροτοῖσι is the *dativus commodi*.

l. 89. σμύρης = 'incense,' of which myrrh was an ingredient. It was a product of the Arabian desert, hence the epithet ἀνύδρου, 'quia loco arido gaudet' (Barnes). Cp. *Virg. Georg.* 2. 117 'solis est turea virga Sabacis.'

l. 91. For θάσσει . . . τρίποδα see note on ll. 5, 6. The Pythia sat only on certain days, after the omens had declared the day to be αἰσία (419-421).

l. 92. βοάς, in reference to the clear high-toned chant in which the priestess delivered the oracles.

l. 93. ἄς . . . κελαδήσῃ, *quas Apollo praccinerit*, 'sings in her ears' (P.).

l. 94. Δελφοὶ θέραπες, called Δελφῶν ἀριστῆς (416 n.), ἀνακτες (1222). These were chosen by lot out of certain noble families at Delphi, originally of Dorian descent. They received the oracles from the Pythia, and delivered them in proper form to the consulters. They also constituted a criminal court, which sentenced offenders to be hurled down from the precipice (l. 1268). See Müller, *Dorians*, vol. i. p. 240.

ll. 95-97. Κυσταλίας (also l. 148), see on l. 86. δρόσοις = 'water,' as in *Iph. T.* 255, *Hel.* 1384 and elsewhere. Cp. *Hor. Od.* 3. 4. 61

'qui rore puro Castaliae lavit,' &c., and Keble's 'drops of holy dew,' said of the water of baptism. ἀφυνδρανάμενοι, 'having bathed,' according to the custom before performing holy duties.

l. 98. εὐφημον, proleptic, 'guard from ill-omened words' (*favele linguis*). Cp. Aesch. *Ag.* 1218 εὐφημον, ᾧ τάλαινα, κοίμησον στόμα. So ἀγαθόν = ἐπ' ἀγαθῷ, 'that it may be well.' φρουρεῖτε is sometimes taken with ἀποφαίνειν, 'be careful to show,' but it is better to take στόμα as its object. Cp. *Psalm* 141. 3 'Set a watch before my mouth, and keep the door of my lips.'

l. 101. ἰδίας, because in private conversation they might unguardedly let slip some unlucky expression. (For proposed emendations in this passage see Crit. Appendix.) ἀποφαίνειν, for imperative = 'you are to show (utter).' So αἶρεσθαι, *Heracl.* 313, φάσκειν *Soph. Elect.* 9, where, as Prof. Jebb observes, the infin. has a peremptory dictatorial effect, especially when an accusative precedes it, as in *Ar. Ach.* 172 τοὺς Θρᾷκας ἀπιέναι, παρῆναι δ' εἰς ἔνην. For the rarer construction with an imperative clause preceding, Mr. Bayfield quotes *Ar. Ach.* 1000 ἀκούετε λεφ' κατὰ τὰ πάτρια τοὺς χύδας πίνειν.

l. 102. πόνους, acc. in apposition to the following clause, defined by the verb θήσομεν (105). ἐκ παιδός, like the Lat. *a pueris*.

l. 105. καθαρὰς θήσομεν. See on λαμπρὰ ᾧ l. 79.

l. 107. ἀναθήματα, dedication 'offerings,' consisting of tripods, bowls, armour, &c., and placed in the temple precincts and on its outer walls. See Hdt. i. 50, 51, referred to in note on l. 54.

l. 109. ἀμήτωρ ἀπάτωρ (l. 837), *incerta matre et incerto patre*. This allusion to Ion's 'fatherless' state, in connexion with Phoebus is the first among the numerous instances of 'irony' that occur in this play. By εἰρωνεία is meant ignorance on the part of any of the characters in the drama of facts known at the time to the audience, and awaiting their revelation at a later stage of the action.

l. 112, &c. The metre of the following *strophe* and its *antistrophe* (to l. 140) is Glyconic. This metre consisted (normally) of a choriambus (— — —) followed by an iambus, sometimes a spondee (118), and preceded by a 'base,' which may be a spondee, iambus, or trochee, or even resolved into a tribrach (l. 117). Thus—

l. 120 *μυρσί||νας ἱερὰν | φόβαν* (Trochaic base).

ᾗ *σαί||ρω δάπεδον|θεοῦ* (Spondaic base).

Often a monosyllabic base (*anacrusis*) is substituted (112, 114) or the base is omitted (119); or a syllable is added at the end of the line (113). Further variety is obtained by transposition, making the choriambus conclude the verse, as in l. 112 *ᾗγ' || ᾧ νε|ηθαλὲς ᾧ*, also in ll. 114, 116, 117. In l. 122 the choriambus is resolved into — — — —. The last line of the system (124) is called a Pherecratean verse, consisting of a



disyllabic base + choriambus + monosyllable. Three solemn spondaic verses (repeated in the *antistrophe*) conclude the strain.

l. 113. *προπόλευμα* = implement of my service. Cp. *δούλευμα* l. 748, *καλλιστεύματα Λοξία Phoen.* 215.

ll. 114—116. For *θυμέλαν* see on l. 46. *ὑπὸ ναοῖς* goes with *κήπων*, 'gardens under (near) the shrine.' *κήπων*, the *δαφνῶδη γύαλα* of l. 76, a shrubbery of bay trees and myrtles, transplanted at Delphi from the vale of Tempe in Thessaly.

l. 117. For *δρόσοι* cp. l. 96 n. *τέγγουσι* has *φόβαν* (120) for its object.

ll. 118—120. For proposed emendations see Crit. Appendix. [If *ῥυτάν* be adopted, cp. *Hērō.* 123 *ῥυτὰν παγὰν προιεῖσα κρημνῶν.*] *μυρσίνας* . . . *φόβαν Alc.* 172. A difficulty has been raised about the 'myrtle' broom here, as contrasted with ll. 113, 145, where it is said to be of laurel; but this may be the result of oversight or even indifference on the part of the poet. A somewhat similar instance occurs in the second Book of the *Aeneid* (ll. 16, 112, 186), where the Trojan horse is successively described as consisting of pinewood, maple and oak.

ll. 122—124. *παναμέριος* must mean 'daylong,' not, as some take it, 'every day,' a sense which the word never bears. The statement is, of course, exaggerated (l. 144).

*τὸ κατ' ἡμάρ*, 'the daily service' I fulfil, 'my daily task.'

ll. 125—127. *Παιάν*, a title of Apollo as the Healer. Cp. *Alc.* 92. Dr. Verrall's rendering, 'O strong to save,' gives the right sense. *εὐαίων*, 'for ever blest'; the term is specially used of the blessed life of the gods, and is applied to Phoebus as the god of joy (P.).

l. 128. *καλόν γε τὸν πόνον*, the so-called 'tertiary predicate.' Cp. *Alc.* 648 *καλόν γ' ἂν τόνδ' ἀγῶν' ἡγωνίσω.* For the sentiment, cp. *Phoen.* 220 *ἴσα δ' ἀγάλασι χρυσοτεύκτοις Φοίβῳ λάτρει γενόμεν*, also *Psalms* 27. 4.

l. 136. A second instance of 'irony' (l. 109 n.). Ion speaks the truth unwittingly.

ll. 138—140. This is commonly rendered, 'what is serviceable to me (i.e. Phoebus' bounty to me) I call by the name of father.' But it is better to repeat *ὄνομα* with *ὠφέλιμον*, thus—'the name (fame or dignity) of Phoebus, lord of the temple, that call I by the name of father.' *Ὄνομα θεοῦ* is a frequent periphrasis for the deity himself.

l. 143. Here the anapaestic system is resumed, but the verses are mostly spondaic, except where rapid motion is described, as in ll. 161, 163, 170, expressing the flight of birds. In this 'spondaeo-anapaestic' system, the 'caesura' is less frequently observed; 'catalectic' lines (i.e. having a supernumerary final syllable) predominate, and the verses are not scanned continuously. Thus *παιδούργει*, l. 175, is followed by the vowel *ῆ* in the next line.

ll. 144, 145. ἀλλὰ . . . γάρ, &c. The sense is, 'but enough of this toil; other duties await me.' ὀλκοῖς, instrumental dat., 'with the broom,' lit. 'dragging' (ἐλκεῖν).

l. 148. ἀποχεύονται, a later Epic form of the pres. from χεῖν. Attic forms are χέω, χέω, ἔχεα. Homer has these and also acc. ἔχεα. Afterwards came a pres. χεύω. For Castalia see on l. 86, and cp. *I'hoen.* 222 ἔτι δὲ Κασταλίας ὕδωρ | ἐπιμένει με κόμας ἐμὰς | δεῦσαι, παρθένιον χλιδὰν | Φοιβείαισι λατρείαις.

l. 150. ἀπ' εὐνᾶς, a *congressu muliebri* (Barnes).

l. 153. Ion speaks vaguely, in unconscious anticipation of his high destiny at Athens; another instance of 'irony.'

ll. 156, 157. Note the double construction of χρίμπτειν with θριγκοῖς and εἰς οἴκους. It regularly takes a dative, also ἐπί with the gen. (*Hel.* 526), and πρὸς (ποτί) with acc. in Theoc. *Id.* 25, 144.

l. 158. αὖ, either = 'as aforetime,' or 'further,' i. e. if my warning is not heeded. Ζηνὸς κήρυξ, the eagle, 'Iovis armiger' Virg. *Aen.* 9. 564.

ll. 159, 160. ὀρνίθων . . . νικῶν, probably 'overcoming the strongest birds with thy talons' (P.), or perhaps 'mightiest of birds in talon' (V.).

l. 161. ἄλλος κύκνος, 'a swan too,' a common use of ἄλλος. Cp. Aesch. *Sept.* 419 γίγας ὅδ' ἄλλος τοῦ πάρος λελεγμένου μείζων, 'another, even a giant.' ἐρέσσει, 'oars his way.' Cp. *I'rh. T.* 289 πτεροῖς ἐρέσσει, also 'remigio alarum' Virg. *Aen.* 1. 301.

l. 165. σύμμολπος, sc. σοι, 'attuned to thy melody.' Cp. Ar. *An.* 769 τοιάδε κύκνοι . . . συμμιγῇ βοὴν ὁμοῦ πτεροῖς κρέκοντες ἱακχον Ἀπόλλω. The sound was caused by vibration of the wings in flight.

l. 166. πάραγε πτέρυγας, 'pass on thy flight' elsewhere.

l. 167. The allusion is to the circular lake (τροχοειδὴς λίμνη *Idt.* 2. 170) on Mt. Cynthus in Delos, the haunt of swans, which were said to have sung at Apollo's birth. Cp. *I'rh. T.* 1103 λίμναν θ' εἰλίσσουσαν ὕδωρ κύκλον, ἔνθα κύκνος μελωδὸς Μούσας θεραπεύει.

ll. 168, 169. αἰμάξεις . . . ὦδᾶς, a forcibly beautiful phrase; 'thou shalt utter that sweet strain of thine in blood,' i. e. in agonies of death. The fabled 'death song' of the swan is too well known to need illustration.

l. 171-173. εὐναίᾱς - εὐνάς. So εὐναίᾱ in the received text of Aesch. *Sept.* 1007. Cp. φρενὸς . . . τροπαίαν = τροπήν, Aesch. *Agam.* 212. ψαλμοί, 'twang' of the bowstring, τοξήρει ψαλμῷ *H. Eur.* 1064.

ll. 175, 176. Ἀλφειοῦ . . . Ἴσθμιον, in allusion to the temple of Zeus by the river Alpheus at Olympia, and that of Poseidon on the isthmus of Corinth, with its sacred grove.

l. 177. For ἀναθήματα see l. 107 n. βλάπτηται, 'be defiled,' by the droppings of birds. Such defilement would be sacrilege, especially in the case of Phoebus, the 'bright and pure.' [βλάπτειν, properly 'impede' or 'hinder' (*Hom. Il.* 6. 39) is cognate with βαλβός and *baulc.*]



1. 179. δέ = 'and yet.' αἰδοῦμαι, 'I am loth': αἰδώς is reverent regard, hence 'compunction,' 'scruple.' Cp. *Herac.* 1027 κατηδέσθη κτανεῖν.

1. 180. ἀγγέλλοντας, &c., as birds of omen, and therefore under divine protection.

Here follows the PARODUS, or first entrance of the Chorus. Dr. Verrall thinks it likely that at this point there was a pageant, with music, representing the sacrifice on the great altar in front of the temple, mentioned in ll. 419, 420. Such a performance would serve to engage the attention of the spectators until the arrival of the visitors from Athens, which must presumably have taken place some time after daybreak, at which point the play opens. (Verrall, Introduction to *Ion*, p. lxi.)

Exit ION. Enter the CHORUS.

The *Parodus*, like *Ion*'s monody, is in varied Glyconic metre (l. 112 n.). At l. 219 begins the *Commos* or lyrical dialogue of the Chorus with *Ion*. The division of the several parts is uncertain. Some editors assign each section to a semichorus (ἡμυχόριον), others to separate Choreutae (marked α', β', γ', &c.). The spaces in the present text indicate the portion allotted to each successive speaker. It should be observed that in the *Commos* (ἀντ. β') *Ion*'s part, spoken in anapaestic lines, interrupts the measure; hence there is nothing in the *strophe* to correspond to it. At the same time the scansion of each final syllable in the Choric parts is affected by *Ion*'s part immediately following, not by the next line assigned to the Chorus.

ll. 184-236. CHORUS. 'Not in Athens alone are columned temple-courts and service of Agyieus, but here too the house of Loxias hath frontage fair and bright.'—'Look, yonder is Heracles slaying the snake of Lerna!' 'And here his comrade Iolaus with uplifted torch.' 'And the rider of the winged steed quelling the tri-formed monster.' 'See again, the battle-rout of the Giants!' 'And Pallas brandishing against Enecladus her Gorgon shield.' 'Mimas yonder, scorched with the flaming bolt of Zeus.' 'Bromius too with wand ivy-wreathed is slaying another of Earth's brood.' (To ION at the doors) 'Sir, may we pass within this shrine?' ION. 'Nay, but inquire what thou wilt.' CHO. 'Is this indeed the earth's central stone?' ION. 'Aye, wreathed with garlands and by Gorgons guarded. If ye have made due offerings, pass and inquire of Phoebus, if ye will.' CHO. 'To view what is without contents us. We come at our lady's bidding.' ION. 'Whose servants are ye?' CHO. 'In Pallas' halls is our mistress' home. But here she comes herself.'

ll. 184, 185. οὐκ . . . ᾔσταν, 'are not (as I supposed)'; i.e. Delphi has its façades and colonnades as well as Athens. The imperf., often

with the addition of ἄρα, indicates a previous impression, found to be erroneous, and now corrected.

1. 186. ἀγυιάτιδες θεραπαίαι, 'service of Agyieus,' i.e. of Apollo as guardian of streets and roadways (ἀγυιαί l. 460). Hence he is addressed as γείτον Ἀγυιεύ Ar. *Vesp.* 875, 'lēvis Agyieus' Hor. *Od.* 4. 6. 28. It was a Dorian title, brought to Athens at an early date. This worship of Apollo, in conjunction with that of Hermes, was symbolised by conical blocks of stone, erected in court-yards and before the doors of houses (Müller, *Dorians*, Bk. ii. ch. 6).

11. 188, 189. διδύμων προσώπων. What is meant by these 'twin faces' is uncertain, though the spectators in the theatre would doubtless recognize the allusion. Some refer it to images of Apollo and Latona, which adorned the eastern pediment of the temple; others to figures representing the rising and setting sun. Or the πρόσωπα may be the eastern and western 'façades' of the temple itself; only the western one would of course be invisible from the front. Possibly the eastern façade may have been divided into two portions, each suggesting a fancied resemblance to the human countenance. In that case καλλιβλέφαρον may be taken almost in the literal sense of 'fair-eyed' or 'fair-browed'; otherwise it will mean generally 'fair to view.'

11. 191, 192. In *H. Fur.* 420 the Chorus describes the tenth labour of Heracles,—τὴν μυριάκρανον πολύφονον . . . Λέρνας ὕδραν ἐξεπύρωσεν. ἄρπαις, a curved knife, like a sickle (*Hes. Opif.* 571). The plural is used for the sing., as βάκτροις l. 217, ξίφεσιν *Soph. Aj.* 231, among many instances.

1. 195. πανόν (l. 1294, *Aesch. Ag.* 275) = φανόν, used to cauterise the necks of the Hydra after they were cut off (P.). This is the meaning of ἐξεπύρωσεν in *H. Fur.* 421, quoted in the preceding note.

1. 196. ὅς . . . μυθεύεται, either 'whose story is described *on* my embroidery' (B.), or 'is told to me *at* my weaving.' The latter is more in keeping with the sense of μυθεύεται and of the preposition παρά. See on ἐπὶ κερκίσι l. 506. The custom is illustrated in the description of Cyrene and her nymphs at work, *Virg. Georg.* 4. 516, &c.

1. 198. Iolaus, the attendant (παρὰσιστής) of Heracles, says of himself (*Heracl.* 8) πόνων πλείστων μετέσχον εἰς ἀνὴρ Ἡρακλέει.

1. 200. Δίψ = Διός, as in l. 1144. The adj. in Homer is used generally for 'godlike,' and is not restricted to Zeus. συναντλεῖ, a naval metaphor. Ἀντλεῖν and its compounds (especially ἐξαντλεῖν), with πόνους, &c., indicate the notion of performing to the end, like *exhaustire labores, pericula*, &c.

1. 201. καὶ μάν, &c., 'and see too,' calling attention to a fresh scene.

1. 202. πτεροῦντος ἔφεδρον ἵππου, Bellerophon on Pegasus. Homer, *Il.* 6. 181, describes the Chimaera thus:—

πρόσθε λέων, ὄπιθεν δὲ δράκων, μέσση δὲ χίμαιρα,  
δεινὸν ἀποπνείουσα πυρὸς μένος αἰθομένοιο.

1. 204. ἀλκάν = 'monster of might,' the abstract for concrete noun, like the Homeric βίη 'Ηρακληείη, ἰς Τηλεμάχοιο, &c., 'tergemini vis Geryonai' Lucr. 5. 28. Cp. also *H. Fur.* 424 τρισώματον βοτῆρ' Ἐρυθείας (of Geryon), and 'forma tricorporis umbrae' Virg. *Aen.* 6. 289.

ll. 205-218. These lines form a second *strophe*, corresponding to ll. 219-237. The correspondence is obscured, (a) by corruptions or *lacunae* in ll. 206, 208, 221, 223; (b) by the interposition of Ion's part in the *Commos* (see on l. 180); (c) by transposition of the Choriambus to the end of the line in ll. 209, 210, as compared with ll. 223, 224 ἄρ' ὄντως | μῆσον ὁμ| -φαλόν, &c., and conversely l. 233 μεθεῖσαν...θεοῦ compared with l. 214 (l. 112 n.).

1. 205. διώκω, of quick motion, 'ply,' 'direct.' So διώκειν πόδα *Orest.* 1344, Aesch. *Eum.* 403.

1. 206. For τείχεσι see proposed emendations in *C. A.*, and for Γιγάντων, ll. 988, 1528.

1. 208. ὦδε, 'here.' This local sense of ὦδε belongs generally to a later period; but it occurs (= 'hither') in Soph. *Oed. Tyr.* 144, 298, and perhaps in l. 7 of the same play.

1. 210. ἵπυν, the Gorgon shield (l. 996 n.). According to the story in Apollodorus 1. 6. 2, Athena crushed Enceladus by throwing the island of Sicily upon him.

1. 211. θεόν = a monosyllable, corresponding to the last syllable of αὐδᾶ in the antistrophe (225).

ll. 212, 213. τί γάρ; like *quid ergo?* 'what now' (is this)? passing on to a fresh scene. ἀμφίπυρον, 'with both ends alight' (l. 716 n.). Cp. ἀμφιπύρρῳ φλογμῷ *Hec.* 472, of Zeus slaying the Titans.

1. 215. Μίμαντα. This Mimas is mentioned by Horace, *Od.* 3. 4. 53, along with Typhoeus and other rebel Giants.

ll. 216-218. Βρόμιος (βρέμειν), i. e. the 'roaring' or 'boisterous' god (*Bacch.* 536). Βακχεύς, or Βάκχος, is the 'reveller.' It is another of the various titles of Dionysus, the god 'of many names' (l. 1075). ἄλλον Γᾶς τέκνων, probably Rhoetus. Cp. Apollodorus 1. 6. 2 Ποῖτον δὲ θυρῳφ' Διόνυσος ἔκτεινε. The *thyrsus* was a wand wreathed with ivy or vine leaves (κίσσινον βέλος *Bacch.* 25). It was not a formidable instrument, hence the epithet ἀπολέμοισι. Bacchus was naturally an unwarlike deity, 'non sat idoneus pugnae' Hor. *Od.* 2. 19. 26.

1. 220. γυάλων (also 233, 245) = 'shrine' or 'sanctuary.' The word literally means a 'hollow' (l. 76) from γύη, but as Delphi was not situated in a valley, Mr. Bayfield is probably right in supposing that γύαλα originally meant the *adytum*, which was an actual cavern, and

that the name was afterwards extended to the temple built over it and to the sacred precincts. The gen. γυάλων may be governed by ὑπερβύνας, as in l. 1321, but the word lost after ποδί may have been an accusative, such as βηλόν. λευκῶ, perhaps 'bare,' as in *Βασίλ.* 863 'gleaming' in the dance) and elsewhere. Or merely an ornamental epithet, like our 'lily white.'

ll. 223, 224. For μέσον ὀμφαλόν, see l. 5 n. στέμμασι, &c. The ὀμφαλός was hung or wreathed with fillets (τετανωμένους Strabo, not only for ornament, but also as a mark of sanctity, to keep off intruders B.A.). The figures here called Γοργόνες were rude archaic sculptures, representing some kind of winged creatures. The earlier tradition made them Gorgons, but later they were identified with the two eagles, who met at Delphi according to the well-known legend (Pindar, *Pyth.* 4. 6). Possibly too, as Dr. Verrill thinks, the images of two of the Fates, mentioned by Pausanias as existing in the ναὸς at Delphi, may have been a third identification of these figures. In Aesch. *Eum.* 48 the Pythia says of the Furies—

οὔτοι γυναῖκας, ἀλλὰ Γοργόνας λέγω,  
οὐδ' αὖτε Γοργείοισιν εἰκάσω τύποις—

alluding probably to these antique sculptures. See Müller's dissertation on the *Eumenides*, p. 188.

ll. 226-229. The offering of a cake would admit the visitors to the 'platform' (l. 46 n.) on which Ion stood; the sacrifice of a sheep would admit them to the interior (μυχόν) of the temple. No stranger might enter the ἁγίον itself.

An anapaest following a dactyl (ἐ βῦσπῆ πᾶλῶν) making a succession of short syllables, is generally avoided, unless (as here) the two feet occur in separate *dipodies*. Cp. *Tr.* 177 τάσθ' Ἀγαμέμνους | ἐπακουσμένα. *Hec.* 99 πέμψατε, δαίμονες. *Ισμενία*.

l. 228. ἐπὶ denotes circumstance or condition = 'without sacrificing sheep.' Cp. *Id.* 4, ἐπὶ ταύταις, &c. Paley cites Soph. *Ant.* 556 εἰς ἐπ' ἀρχῆται γε τοῖς ἐμῶς λέγει, 'not with my words unsaid,' i.e. 'notwithstanding all I could say.'

l. 230. ἔχω μαθεῖσα, not here the common periphrasis = μεμάθησα, but 'I have the knowledge and hold it,' i.e. 'I stand informed.'

l. 231. παραβαίνομεν, expressing intention, 'we do not mean to transgress' ('are not for transgressing'). This use of the present tense is common in most languages.

l. 233. δεσπόται, i.e. 'my mistress' Creusa. So τυράννων below. δεσπότης *Med.* 823. βασιλεύων *Id.* 7. 109. In such instances the plural has generalising force, indicating the rank or office rather than the individual (V.). For γυῖα see on l. 220.

l. 235. After ἐνοικα supply μέλαβρά ἐστι, 'the habitation of Pallas



'Athens is the nursing-home of my misdeeds.' τρεῖς is here transitive, but τρεῖς is intrans. in l. 684.

l. 236. μαρτυρεῖς, possessive, 'about one who is here,' i.e. 'she is here, about whom thou inquestest.'

Enter Chorus. ll. 237-400. Ion. 'Miles is thy nursing; surely thou art of parent birth. But why transport thou at Apollo's shrine, when all who are glad?' Chorus. 'Thou art overhasty, or, it worried at my words. But Apollo's temple hath ennobled mankind of the past. Alas, poor women! wronged by the powers supreme, whom shall we find redress?' Ion. 'What mystery is this? Who art thou, lady? whence, and from what doom?' Chorus. 'Crown is my name; of Athens; Erechthon my sire.' Ion. 'A noble ancestry! cannot thou of Erechthon's stock, as the tale is told?' Chorus. 'Aye, of Erechthon's' said, when Athens reared.' Ion. 'And thou to Ceryne's daughters is begot?—I know the story. But did thy father Erechthon surpass thy mother?' Chorus. 'No, he none his country. I, an infant, alone surpassed.' Ion.

'And thy father?' Chorus. 'Alas Phœbus' stroke! thou.' Ion. 'Is a place called the Long Clift?' Chorus. 'Al! thou makest a translation.'

Ion. 'Apollo smote the spot.' Chorus. 'Would I had never seen it! 'tis a dreadful memory; painful to further.' (A pause.) Ion. 'Woe to thy husband?'

Chorus. 'Nay, no more, no more, as thou, even me at the price of his smiling year.' Ion. 'Is he dead with this?' Chorus. 'He is even now at Erechthon's tomb.' Ion. 'What wilt go at this district?' Chorus. 'We are children Phœbus burns up earth.'

Ion. 'Hard lot is thine, poor lady?' Chorus. 'And who art thou? What is she that hath done this?' Ion. 'I am Apollo's priestess; of my parents' house I brought.'

Chorus. 'In my turn I pity thee. I cannot thou here at a child?' Ion. 'Aye, an infant in arms. The prophetess reared me; I live by the altar smoke.'

Chorus. 'And thy mother?—How thou never mightst be?' Ion. 'Nay, I had no other.' Chorus. 'Alas! another hath suffered thus, even she no longer looking I could.'

Ion. 'Did we help thee?' Chorus. 'Alas thou her talk. Alas, alas Phœbus hath done her wrong.' Ion. 'Phœbus? I say, say not so.'

Chorus. 'No, and that thy here a child and not him bring to life.' Ion. 'I know the maid well?' Chorus. 'She knows not; this is what I came to learn; and she prove the worst.'

Ion. 'How long art thou it?' Chorus. 'We would be none about thy age.' Ion. 'Al! how like my own art?' Chorus. 'That he had a mother mourning for thee. But wilt thou my parent?' Ion. 'If the tale is true, Phœbus will not reveal his name. I dare not question him. Lady, rather, to urge the gods against their will, can surely bring to blessing.'

Chorus. 'Where are the persons of men, but destined happiness never one may find.' Chorus. 'Phœbus, thou wrongest me still, first accusing thy wife, and now refusing to reveal his face. Thou must I divorce it without thy will.—But listen

*Xuthus comes from Trophonius. (To Ion.) Tell him nought of my story, lest disgrace fall upon me; such ever is woman's fate in the harsher judgement of men.'*

l. 237. γενναίότης σοι, &c., 'there is nobility in thee, and this demeanour of thine is a proof of (noble) character.'

l. 238. σχῆμα is 'bearing,' lit. 'be-haviour,' from ἔχειν.

l. 241. ἔα, an exclamation of surprise, = 'ha!' not (probably) from ἔαω.

l. 244. μερίμνης εἰς τόδε, 'to this state of anxiety.'

ll. 245, 246. The Greek religion was preeminently one of joy and gladness, especially in connexion with Phoebus, the 'bright' god. Cp. l. 639. Paley, noting this fact, cites Aesch. *Ag.* 1041, where the Chorus address Cassandra—

τί ταῦτ' ἀνωτόττας ἀμφὶ Λοξίου;  
οὐ γὰρ τοιοῦτος ὥστε θρηνητοῦ τυχεῖν.

l. 247. τὸ . . . σόν, explained by εἰς θαύματ' ἔλθειν, = 'thy demeanour, as shown in expressions of surprise.' This, she intimates, is not the result of impertinent curiosity, but of courteous sympathy. Properly, τὸ σόν, τοῦμόν, &c., are something more than periphrases of the simple pronouns; e.g. τοῦμόν is lit. 'what belongs to me,' my character, conduct, &c. But this distinction must not be pressed in every instance. οὐκ ἀπαιδέως, 'not discourteous,' indicating politeness or good breeding; the result, not only of culture, as the word (παίδεσις) implies, but also of an innate consciousness of what is right and proper.

ll. 250, 251. ἀνεμετρησάμην, 'traced back,' i.e. 'recalled,' as in *Orest.* 14. Euripides uses this word in various senses; cp. l. 1271. οἴκοι, at Athens, the scene of her disaster (l. 288). See however Crit. Appendix.

l. 253. ποῖ δίκην ἀνοίσομεν, either 'to what standard (i.e. divine authority) shall we refer justice?' (P.) or 'to whom shall we refer our suit?' i.e. make our appeal (V.). The latter rendering is preferable.

l. 254. τῶν κρατούντων. Cp. ll. 439, 440 n.

l. 255. τί χρήμα, 'why?' as in *Alc.* 512 and frequently elsewhere. ἀνερεύνητα, 'inexplicably.' 'Why this mysterious sadness?' (Bayfield).

l. 256. μεθήκα τόξα, 'I have sped my shaft' (B.), i.e. I have no more to say. The metaphor is common. Cp. Aesch. *Eum.* 646 πᾶν τετόξευται βέλος.

l. 257. The sequence τε . . . καί marks a necessary connexion between two facts = 'as . . . even so.' Cp. *Iph. T.* 675 κοινῇ τ' ἐπλευσα, δέ μὲ καὶ κοινῇ θανείν.

l. 263. θαυμάζω = 'envy,' admiration implying the desire of possession. Cp. the Latin *admirari*.

l. 264. At this point begins a dialogue in simple verses (στιχομυθία) of over 100 lines in length. This is a long series even for Euripides,



and at l. 934 we have another of 95 lines. Paley has made a note of the fact that Aeschylus seldom exceeds 20 lines, while the longest instance in Sophocles (*Electra* 1176, &c.) consists of 50 lines.

l. 267. *πρόγονος πατήρ* = 'grandsire.' The succession ran thus — Erichthonius, Pandion, Erechtheus.

l. 268. For the scansion of *Ἐριχθόνιος* see on l. 21.

ll. 269, 270. The Doric forms used by Attic writers are *Ἀθάνα, δαρόν, ἔκατι, παπῶς* and several words ending in *-αγός*, as *λοχαγός*, &c. (Porson *ad Orest.* 26). *ἐξανέλετο*. To 'take up' a new-born infant from the ground was a sign of recognition by a parent, or one in place of a parent. The corresponding Latin phrase was *tollere* or *suscipere*. The legend relating the birth of Erichthonius 'from the earth' symbolizes the boasted *αὐτοχθονία* (l. 29) of the Athenians. Hephaestus, previously rejected by Athena, became the father of Erichthonius by Gaea, who delivered him into the care of Athena. She placed the child in a chest with two serpents to protect him and gave it to the daughters of Cecrops (l. 23) to keep unopened. Two of them neglected the injunction, and seeing the snakes flung themselves in terror over the cliffs.

l. 271. *ἐν γραφῇ νομίζεται*, 'is commonly represented in painting.' Perhaps the oldest representation of the birth and its sequel is on a *terra cotta* in the Berlin Museum, where the Earth Goddess is seen delivering the babe to Athena, who reaches out her arms to receive him. Cecrops with his serpent's tail (1164 n.) stands looking on. In a vase painting of later date the same scene is depicted, with the addition of the figures of the three maidens. The story of the chest is represented on an *amphora* in the British Museum. The chest is uncovered, with its wicker lid (l. 37) lying on the ground. The child Erichthonius stands erect, with the guardian snakes on either side. Athena regards the scene with dismay, while the two sisters are seen in the act of flight. (*Mythology, &c. of Ancient Athens* by Mrs. Verrall, with Introduction by Miss Harrison, pp. xxix foll.).

l. 272. The stress is on the participle, *δρῶμενον*, i. e. 'to keep (in the casket) but not to see' (V.).

l. 273. *παρθένους*, Herse and Aglauros. The other sister, Pandrosos, was faithful to her trust.

l. 275. *τί δαί τόδε*; 'how about this (other story)?' *Τί δαί*; is a colloquial expression (*δαί* a broader form of *δή*) common in Aristophanes, Plato, &c., but less so in tragedy.

l. 276. *οὐ κάμνω σχολῇ*, lit. 'I am not troubled on the score of leisure,' i. e. am not pressed for time. For *κάμνειν* denoting weakness or defect, see on l. 363.

ll. 277-282. According to the legend it was only the youngest daughter that was sacrificed, not reckoning Creusa, who was then an infant (l. 280).

In a war with Eleusis Erechtheus had slain the Thracian prince Eumolpus, who had come to aid the Eleusinians. An oracle having promised victory to Erechtheus, if he would sacrifice one of his daughters, he offered the youngest, and the rest slew themselves. Erechtheus was afterwards slain by Poseidon, who was the father of Eumolpus by Chione (Apollodorus 3. 15. 4, 5).

1. 278. **πρὸ γαίας**. Cp. *Erechth.* Fragm. δώσω κόρην θύσαι πρὸ γαίας, also Cic. *pro Sextio* c. 21 'Mortem, quam etiam virgines Athenis, regis Erechthei filiae, *pro patria* contempsisse dicuntur, ego . . . timerem?'

1. 283. For the 'Long Rocks,' see on l. 13.

1. 285. **Πύθιος**. For proposed emendations, see Crit. Appendix. **ἄστροπαί**, &c. At Oenoe, on the frontiers of Attica and Megara, there was a temple of Apollo, called the Pythium, which served as a halting-place for the sacred procession to Delphi in the spring of every year. From a neighbouring spot, close by the altar of Zeus Astropaeus, it was the custom to watch for nine nights during three months a lofty peak of Mount Parnes, called Harma, for what were known as 'Pythian lightnings.' When these were seen flashing from the heights, it was taken as a sign that the embassy might proceed. (Müller, *Dorians*, Bk. ii. ch. 2.)

1. 286. **τί τιμᾷ**; 'honour it indeed!' Paley quotes **τί ζῶσιν**; (*Alc.* 807) 'how (say you) they *live*?' and similar instances.

1. 287. **τοῦ θεοῦ**, &c., 'what the god holds most dear.'

1. 288. **αἰσχύνην**, 'deed of shame.'

1. 289. **τις**, 'one,' indefinite, the accent being thrown back from **σε** (hence **δέ τις σ'**, not **δὲ τις σ'**). The definite question '*who* was it?' follows at l. 291.

1. 290. Cp. **οὐκ ἐγγενὴς ὦν**, &c. ll. 63, 64.

1. 293. **καὶ πῶς** (l. 958), **καὶ τίς** (l. 318), &c. denote surprise or disbelief = 'why, how?' The **καὶ** marks a continuation of thought breaking out in words, whereas in **πῶς καί**, &c. it introduces a further question. But this distinction is not always observed, e. g. in *Alc.* 482, *Aesch. Cho.* 528, &c. Notice the **σε** displaced from its connexion with **ἔσχεν**; cp. *Iph. T.* 679 **προδοῦς σὲ σώξῃσθ' αὐτὸς εἰς οἴκους μόνος**.

1. 295. Cp. *Aesch. Suppl.* 254 **συντρέμνει δ' ὕρος ὑγρὰς θαλάσσης**.

1. 296. **Κεκροπίδαις**, 'for,' i. e. 'aiding the children of Cecrops.' Cp. **συμπονήσας** l. 61.

1. 298. **λαβών**, sc. **λέχος** = 'thy hand as a guerdon.'

1. 300. **ἐνστρέφει**, a doubtful reading (see Crit. Appendix). If retained it must = **ἐνστρέφεται**, 'is visiting,' but no parallel instance is quoted, though the simple verb **στρέφειν** is sometimes intransitive (l. 1154 n.). The cave and oracle of Trophonius were in a ravine near Lebadea on Mount Helicon, about fifteen miles from Delphi. Tro-

phonius was a Boeotian seer, said to have assisted in building the fourth Delphian temple. It was customary to consult his oracle before visiting that of Delphi, in order to be doubly assured, in case the answers should coincide (l. 302).

l. 306. This reply to Ion's question is another instance of *irony* (l. 109 n.). She means 'Phoebus knows *whether* I am childless,' but the sense conveyed to Ion is 'P. knows *that* I am so.'

l. 307. Cp. *Androm.* 420 where the heroine says that he who is childless, *δοστυχῶν εὐδαιμόνα*. For *δοστυχεῖν* in this sense, cp. ll. 699, 775.

l. 308. The aor. *ᾤλβησα* refers to the moment just past, when the feeling was excited. See l. 1614 n. Hence it has been called the 'momentary' aorist. Cp. *ᾤρωξα Med.* 791, *ᾤκτεσα Andr.* 421, &c., &c.

l. 310. *ἀνάθημα πόλειως*, 'by public dedication.' For this custom of dedicating slaves to a temple service Badham cites *Phoen.* 203, where the Chorus of Phoenician captives are sent as an offering to Apollo (*ἀκροθίνια Δοξίου*).

l. 313. The connexion of thought is 'You may well pity me, since I know not,' &c.

ll. 314, 315. *κατὰ στέγας*, i.e. in one of the houses in the temple precincts. *ἅπαν*, &c., 'the whole of the god's house is my dwelling-place.'

l. 317. *οἱ δοκοῦντες*, i.e. the Pythia, who tells Ion the whole story later at l. 1339.

l. 318. For *καὶ τίς*, see on l. 293. [Or perhaps *καὶ τις* = 'surely not any one.' Cp. l. 289.]

l. 320. *νοσσοῦσα*, &c., '(already) miserable I have found (new) misery.' For *νοσεῖν*, see on l. 364.

l. 321. *προφήτης* refers back to *ἧ* in l. 319, hence the nom. instead of acc. with *μητέρα*. Crenæa interrupts his tale by her question. *Προφήτης* means the interpreter of Apollo's will, not 'foreteller.' Cp. *Bacch.* 211 *ἐγὼ προφήτης σοι λόγων γενήσομαι*. In *Aesch. Eum.* 19 Apollo himself is termed *Διὸς προφήτης*.

l. 323. Cp. l. 52 n. *οὐπὼν ἀεί*, i.e. any casual stranger. This sense of *ἀεί*, 'from time to time,' is common enough.

ll. 324-329. For the sequence of thought in these lines, see Crit. Appendix.

l. 325. *ἀδίκημα* = 'fruit' or 'offspring of violence,' the abstract for the concrete; so *ἔβριν* l. 506.

l. 326. *βίοντον*, 'subsistence'; more than mere *τροφή* (322). *βίοντος* and *βίος* often bear the sense of 'good living,' 'means,' or 'wealth.' Cp. l. 581.

l. 328. *ἦξας*, 'mad'd at effort,' implying eagerness. Cp. l. 572, *Iph. A.* 742 *μάτην ἦξα*.

1. 331. πόνου μοι ξυλλάβοι, 'help me in the task' of searching out my mother.

11. 333, 335. ὑπουργήσω, 'serve you,' by acting as πρόξενος. A stranger coming to consult the oracle required introduction by one of the temple officers, and this was part of the duty of regular πρόξενοι (see on l. 551). Ion here uses the verb προξενεῖν in a general sense = 'will manage' the business for you. So in the *Helena* 146, Teucer, wishing to consult the prophetess, says to Helen σὺ προξένησον, 'conduct me to her.'

1. 337. τᾶρα, 'then be sure.' τοί has its usual asseverative force. ἀργός, 'unproductive,' because shame (αἰδώς) is an obstacle to action. Cp. Hom. *Od.* 17. 347 αἰδώς δ' οὐκ ἀγαθὴ κεχρημένῳ ἀνδρὶ παρῆναι. Euripides is fond of deifying abstractions, as αἰδώς again in *H. Fur.* 557, λήθη in *Or.* 213, τυραννίς in *Phoen.* 506.

1. 341. ἀνδρός, emphatic, 'a man,' not a god.

1. 342. For the manuscript reading ὅ φησιν, see Crit. Appendix. καὶ πέπονθεν, &c., i. e. in losing her child (l. 344).

1. 343. τί χρέμα δράσασα; 'by what act of hers?' He assumes that she must have *done* something to make her unhappy, since marriage with a god might have been supposed to bring good fortune.

1. 346. ταῦτα καὶ μαντεύομαι, 'this is the very thing that I am come to ask' (B.). Cp. l. 100. In l. 365 μαντεύεσθαι means 'to give the oracle.'

1. 347. οὐκέτι, not μηκέτι, since οὐκέτ' ἔστι together = τέθνηκε. Cp. Soph. *Aias* 1131 εἰ τοὺς θανόντας οὐκ ἔᾱς θάπτειν παρών, i. e. 'preventest.'

1. 348. ἐλπίζει, 'supposes,' just as we sometimes say 'expects.'

1. 352. ἐπιστράφη, 'revisited.' Cp. *Alc.* 187 πολλὰ θάλαμον εἰσπесоῦς' ἐπιστράφη, *Hel.* 83 ἐπιστράφης πέδον.

1. 353. τῷ παιδὶ διαπεπραγμένῳ, 'since the child was put out of the way.' Cp. Soph. *Oed. T.* 735 τίς χρόνος τοῖσδ' ἔστιν ἐξεληλυθώς; The dative is a variety of the *dat. commodi* or *incommodi*, the lapse of time being conceived as affecting the person for good or harm.

1. 354. εἴπερ ἦν, εἴχ' ἄν. The question has been raised whether this form of hypothetical sentence does or does not imply that the condition is unfulfilled, i. e. in the present instance, whether or not Creusa asserts her belief that the child is dead. The truth is, that while the *protasis* (εἰ with past ind.) implies nothing either way, this form of *apodosis* (past ind. with ἄν) does imply that the supposed fact is non-existent, e. g. in the ordinary grammar example εἰ εἶχον, ἐδίδουν ἄν we are to understand that the speaker has it not. Thus in l. 961 εἰ . . . εἶδες, &c. (where the *apodosis* εἶπες ἄν is understood) the implication is 'but you did *not* see it.' Here the impression left on the mind of the reader is that Creusa does suppose the death of the child, as appears from l. 348.



The term διαπεπριγμένῳ (l. 353) is not really ambiguous, being a received euphemism for 'done to death,' and l. 346 need mean no more than that she has come to make sure about a fact, of which she is already pretty well convinced in her own mind. The elision of ε in the 3rd person (εἶχ' ἄν) is rare; hence εἶχεν has been proposed. For the general sense, cp. Virg. *Aen.* 3. 490 'et nunc aequali tecum pubesceret aevo.'

l. 355. οὔκουν . . . τίκτει, 'has she not then borne?' The pres. (lit. 'is the mother of') denotes continuance of effect, as in *Iph. T.* 23, *Bacch.* 2 ὃν τίκτει ποθ' ἡ Κάδμου κόρη.

l. 356. ἀδικεῖ, 'wrongs her' still, i. e. by deserting his child and not allowing her to have another.

l. 357. A further instance of 'irony'; see l. 109 n.

l. 358. Paley understands τὰ κοινά of Apollo's *public* capacity as the giver of true oracles, in contrast with the *private* wrong he has done to Creusa. But even if τὰ κοινά χαίρων and μόνος could bear this meaning, the remark would be irrelevant to the context. Ion had put the question whether Phoebus might not be rearing the child on his own account privately. Creusa replies 'Even so, he acts unjustly in enjoying all by himself a pleasure which rightly belongs to us both.' This brings out the natural contrast between κοινά and μόνος as a 'common' joy opposed to one that is 'solitary,' and this effect is heightened by the emphatic position of μόνος at the end of the line.

l. 359. προσφδός, 'is consonant with,' like one musical note responding to another in unison.

l. 361. καὶ μή γε, &c., 'aye, but do not force me into a self-pity (i. e. 'sorrow') long forgotten.'

l. 362. πύραινε, &c., 'accomplish for me the object of my quest,' i. e. get me leave to consult the oracle.

ll. 363, 364. ὁ κάμνει, &c., 'the weak point in thy case.' Both κάμνει and νοσεῖ (l. 320) are common metaphors transferred from bodily disorders to any weakness, misfortune, or the like. Cp. *Hel.* 581 ἐκεῖ νοσοῦμεν = 'there is my difficulty,' *Med.* 16 νοσεῖ τὰ φίλτατα, 'dearest relations prove unkind.'

l. 365. Note the scansion πῶς ὁ θε|ὸς ὁ λα|θεῖν, &c. with its inharmonious concurrence of short syllables. This licence is characteristic of the later plays, such as the *Orestes*, the two *Iphigenias*, and the *Bacchae*. See Paley, Pref. to vol. ii. p. xv. μαντεύσεται, cp. l. 346 n. : here it means 'reveal what he desires to have kept secret.'

l. 366. Before εἶπερ sc. δεῖ μαντεύεσθαι. For καθίζει τρίποδα, see on ll. 5, 91.

ll. 367, 368. The homophony in Ion's αἰσχύνεται and Creusa's ἄλγυνεται is intentional. Dr. Verrall has preserved the correspondence

in a different form by translating 'his *tender* honour' and 'his *tender* victim.'

l. 369. σοι προφητεύσει τάδε, 'will put this question for thee' to the oracle. This was the office of προφήται, viz. the Φοίβου θέραπες addressed in l. 94. θεμιστεύοντα (l. 371) means the same thing.

ll. 374-377. These lines are explanatory of l. 373. 'Our folly (immorality) in inquiring of the gods contrary to their will amounts to this,' viz. τῷ θεῷ ἐναντία μαντεύεσθαι (used as in l. 346). ἀμαθία, as often elsewhere, is a bluntness of *moral* perception, not a mere intellectual defect. Cp. ἀπαιδεύτως l. 247 n.

l. 375. ἐκπονήσομεν, 'prevail by force.' For a different sense of ἐκπονεῖν see on l. 1355. This theory of ἀκουσία on the part of the gods served as an excellent excuse, in case the oracle proved untrue—οὐνεχ' ὁ θεὸς οὐκ ἠβούλετο *Hel.* 753.

ll. 376, 377. σφαγαῖσι, &c. to be taken with φράζειν. δι' οἰωνῶν πτεροῖς, 'by omens taken from birds.' So πιστὸν πτερόν = *augurium*, *Soph. Oed. Col.* 97.

l. 378. This γάρ resumes the argument from l. 373, after the parenthesis in ll. 374-377.

l. 379. ἄκοντα ἀγαθά, 'reluctant blessings,' i. e. not meant as blessings and therefore not really such (V.). (See Crit. Appendix.)

l. 380. Cp. *Juv. Sat.* 10. 347 'permittes ipsis expendere numinibus quid Conveniat nobis rebusque sit utile nostris.'

l. 382. ἐν εὐτυχέσιν, either 'a uniform course of prosperity,' or 'one single instance' of it. The former rendering is more in accordance with fact. Contrast the sentiment in *Surr.* 198 ἐγὼ δὲ τοῦτοισ ἀντίαν γνῶμην ἔχω, Πλείω τὰ χρηστὰ τῶν κακῶν εἶναι βροτοῖς.

ll. 384, 385. κάκει κἀνθάδε, i. e. at Athens, where Phoebus had done her wrong, and here at Delphi, where his oracle is refused to her. τήν ἀποῦσαν, the pretended friend (l. 330) 'whose cause I am now pleading.'

l. 386. Note the recurrence of σ (*sigmatismus* in this line, and cp. *Irh. T.* 765 τὸ σῶμα σώσας τοὺς λόγους σώσεις ἐμοί, *Med.* 476 ἔσωσά σ', ὡς ἴσασι ν' Ἑλλήνων ὅσοι, &c., also *Hirr.* 1167. Plato, the comic poet, parodies the line from *Medea* ἔσωσά σ' ἐκ τῶν σιγμάτων Εὐριπίδου.

l. 388. For οὐκέτ' ἔστιν after εἰ, see on l. 347. ὀγκωθῇ τάφῳ. 'that a mound may be raised over him.' Paley quotes *Orest.* 402 ἐν ᾗ τάλαιναν μητέρ' ἐξώγκουν τάφῳ.

l. 390. ἐξερευνᾶν (Paley's emendation, see Crit. Appendix), 'search' for myself, since Phoebus will tell me nothing. Cp. l. 328.

l. 393. For the cave of Trophonius see on l. 300.

ll. 396, 397. προβῇ λόγος, &c., 'lest the matter proceed in a different way (i. e. to some other result) from what we were intending.' ἐξελίσσομεν, lit. 'unwind,' 'unravel,' as a tangled skein. She is afraid



lest Xuthus may discredit the story of her 'friend,' and suspect something about herself.

l. 398. *πρὸς ἄρσενας*, either 'compared with men,' or (perhaps better) 'with regard to men,' meaning that men judge women harshly, confounding good and bad together in one general dislike (V.). Cp. *Hec.* 1183 (Chorus to Polymestor)—

*μηδὲ τοῖς σαντοῦ κακοῖς*

*τὸ θῆλυ συνθεῖς ὧδε πᾶν μέμψῃ γένος.*

ll. 401-451. XUTHUS. 'First to Phoebus, next to thee, my wife, all hail! Has my tarrying distressed thee?' CREUSA. 'Thy coming brings me relief. But what news from Trophonius?' XU. 'He said that childless we shall not return.' CRE. 'Mother of Phoebus, send us happier fortune!' XU. 'So be it! But who is spokesman for the god?' ION. 'That, without the fane, am I; but others serve their office within.' XU. 'I would enter; for the day, I hear, is auspicious. Thou, my wife, pray around the altars for our success.' CRE. 'That will I. (XUTHUS enters the temple.) Now may Loxias make me some amends! What the god grants I will accept.' (Exit CREUSA. ION. 'What means this riddling speech, these dark upbraidings of the god? But what is Erechtheus' daughter to me? I will denounce my office. Yet I must expostulate with Phoebus. What, ravish a maid, and leave his child to perish? Nay, my lord, as thou art strong, be virtuous. Why punish men, ye gods, for lawlessness, while yourselves transgress the laws that ye have made? If ye do these wrongs, men are not justly blamed, who but imitate your misdoings.'

ll. 401, 402. The sequence *μὲν . . . τε* indicates no formal opposition, as in the case of *μὲν . . . δέ*. The *μὲν* emphasises *πρῶτον*, and *σύ τε* means 'you too'; see the summary.

l. 404. The phrase *ἀφικέσθαι εἰς μέριμναν* would usually mean 'to become anxious,' but here the context shows that Creusa refers to her own state of mind—'you have come at an anxious moment'—*ἐς καιρὸν μερίμνης*. In *Or.* 384, quoted by Paley, we have the complete phrase, *ἀφίξει δ' αὐτὸς ἐς καιρὸν κακῶν*.

l. 406. *ὅπως . . . συγκραθήσεται*, i. e. 'that we may have our joint issue.'

l. 407. *προλαμβάνειν*, 'forestall.' Trophonius, to avoid committing himself, replies only in general terms, leaving the details to Phoebus.

ll. 411, 412. *συμβόλαια*, 'relations' or 'dealings,' properly a commercial expression (V.). Creusa really refers to her own intercourse with Phoebus, but she wishes Xuthus to understand it of the offerings they had conjointly made to the god, which she prays may now have a prosperous issue. This is again an instance of *εἰρωνεία* (l. 109 n.). For *μεταπίεσοι* denoting change of fortune, Lat. *melius cadat*, cp. *μεταπίπτοντος δαίμονος Alc.* 912.

l. 413. *προφητεύει* (see on l. 369) = *προφήτης ἐστί*, hence the gen. θεοῦ.

l. 414. *τά γ' ἔξω*, i. e. as *πρόξενος* (l. 335 n.).

l. 416. *Δελφῶν ἀριστῆς*, ll. 94, 1219. From these were chosen the "Οσοι, five in number, who acted in regular rotation. See Introduction, p. xxv.

ll. 419-421. *χρηστήριον πέπτωκε* probably means 'a victim has been slain' (cp. Aesch. *Supp.* 445 *πεσεῖν χρηστήρια θεοῖσι*), *κοινόν* referring to a general sacrifice on behalf of all the visitors. From the omens thus obtained the day was declared favourable (*αἰσία*), or otherwise, for consultation. But Heath may be right in explaining it—'*Oraculum omnibus advenis commune ante templum obtingit*,' i. e. the power of consulting the oracle has fallen by lot.

ll. 422, 423. *ἀμφὶ βωμούς . . . εὐχου*, 'go round the altars praying.' Branches of bay were carried by suppliants (*ἱετηρίαις κλάδοισιν* Soph. *Oed. T.* 3) and laid upon the altars; hence the epithet *δαφνηφόρους*, if applied to *βωμούς*. But it may be taken with *κλῶνας*, signifying branches of some other tree, such as olive, wreathed with bay leaves. *εὐτέκνους*, 'boding well for offspring' (C.).

l. 425. *ἔσται τάδε* = 'I obey,' but is also intended to refer back to the words of Xuthus in l. 413. Creusa now feels confident that her prayer will be answered.

l. 426. *ἀλλά, &c.* (*saltem*), 'at least now to retrieve the wrong he once did me,' by restoring my lost child.

l. 428. *ὅσον χρήξει, &c.*, 'whatever he wills (to grant) I will accept, since he is a god,' and therefore master of the situation.

ll. 431, 432. *ἦτοι . . . γε . . . ἦ καί*, 'either surely (the more probable alternative) or it may even be that.' &c. (the less probable). This combination is common in the dialogues of Plato, where different degrees of probability have to be considered. *ἦς*, i. e. her pretended friend (l. 332).

l. 434. *προσήκει γ' οὐδέν*, 'she is no kin of mine'; another instance of 'irony' (l. 109 n.).

ll. 435, 436. The *ἀπορραντήρια* were large bowls, used for sprinkling the worshippers with water from the Castalian spring (l. 95). For *δρόσον*, see on l. 96.

l. 437. *τί πάσχει*, '(asking) what has come to him,' i. e. what he means by his conduct.

For the theology of the following lines and parallel passages in other plays, see Introduction, p. xiv. It is the vulgar creed that Euripides here treats with contempt. How (he asks) can men reverence beings to whom they attribute such conduct? It has been observed that this expression of feeling is hardly consistent with the character of Ion as

the devoted minister of Apollo. His confidence however in the god's righteous dealing is beginning to be shaken by Creusa's story, and still more by what she has left untold (l. 432).

l. 439. *θνήσκοντας*, acc. of direct object, instead of the usual genitive after *ἀμελεῖ*. Cp. Plato, *Phaedo*, p. 98 D *ἀμελήσας τὰς αἰτίας*. The same construction occurs with *φροντίζειν*, *κῆδεσθαι*, and similar verbs.

*κρατεῖς*, 'art strong.' Cp. *τῶν κρατούντων* l. 254.

l. 444. *τῷ λόγῳ χρήσομαι*, 'I will put the (supposed) case.'

l. 447. *τίνοντες ἀδικίας*, 'paying fines for your misdeeds.'

l. 448. *προμηθίας πάρος*, 'in preference to,' i.e. 'to the neglect of caution.' Cp. l. 485, also *Heracle*. 200 *πάρος τοῦ ζῆν*.

l. 450. See Crit. Appendix on the variant reading *καλά*.

ll. 452-509. CHORUS. 'Come, Athena mine, sprung from the head of Zeus, goddess of Victory, speeding from Olympus forth to Pytho's fane, prophetic seat of Phoebus! Come thou and thy sister, virgins twain! And ye, Delphian maids, pray that Erechtheus' house be blest with fair progeny! Happy they, whose halls a line of offspring in long succession brightens. For children are a joy in prosperity and a defence against the foe. Better than wealth or royal splendour is the nurture of heirs in wedlock born. Abhorred is the childless state; may a wealth of offspring be mine!

'O haunt of Pan by the Long Rocks, where on the green lawns Aglauros' daughters three tread the dance, whilst thou, Pan, piping in thy cave, makest melody; there, where erst a hapless maiden bare a babe to Pheebus, and cast it forth a prey to the birds and beasts. Sure never yet hath the union of god with mortal maid been crowned with blessing!'

The metre is again Glyconic (l. 112 n.) with the usual variations. In l. 467 the use of the solemn and dignified *molossus* (---) instead of the *choriambus* (-οο-), is in accord with the words *κασίγνηται σεμνῇ τοῦ Φοίβου*. In the conclusion of the *ἐπῳδός*, at l. 503, the metre passes into the 'dochmiac' (ο | --ο | -) and anapaestic rhythm, expressing excitement and trepidation.

ll. 452, 453. *ᾠδίνων*, gen. after *ἀνελείθυσαν*. The meaning is 'born without aid of the birth-goddess (*Εἰλειθυῖα*) in childbirth pangs,' because Athena was not born from the womb, but sprang, according to the legend, full grown from the head of Zeus. There is perhaps an allusion, by contrast, to the birth of Apollo, for whose mother Leto the goddesses sent Eileithuia to aid her delivery. (*Hymn to Delian Apollo*, 91-120.)

l. 455. *Προμηθεῖ*, 'by Prometheus' help,' dat. of the agent.

*λοχευθεῖσαν*, 'brought to birth.' Prometheus was the son of the Titan Iapetus, *Ἰαπετιονίδης*, Hes. *Opp.* 54. According to the usual account it was Hephaestus that clove the head of Zeus with an axe and

let out Athena. Apollodorus 1. 3. 6 says Προμηθέως, ἡ καθάπερ ἄλλοι λέγουσιν, Ἡφαίστου.

1. 457. The goddess of Victory (Νίκη) here appears in her original character as a winged goddess (πταμένα, &c.), as also in Ar. *Av.* 574 Νίκη πέτεται πτερύγοιιν χρυσαῖν. But in later times, when identified with Athena (l. 1529), she is commonly represented without wings, to denote the permanence of victory secured to Athens. There was a statue of Νίκη Ἄπτερος in her temple on the Acropolis (Wordsworth, *Athens and Attica*, p. 107).

1. 460. ἀγυιάς = 'the town' of Delphi, where there was a shrine or statue of Athena *Pronaia* in front of the temple. See note on Apollo *Agyieus*, l. 186.

1. 461. γὰς with μεσόμφαλος (ll. 5, 223 n.).

1. 463. χορευομένη, 'encircled by dances.' The passive construction is similar to that in 'virginibus bacchata Lacacnis Taygeta' Virg. *Georg.* 2. 487.

1. 464. κραίνει, 'accomplishes,' i. e. gives oracles sure and true. Cp. ἔκρανε l. 570.

1. 468. ἱκετεύσατε, i. e. intercede with your brother, Phoebus, at his shrine.

1. 470. καθαροῖς, 'clear,' 'distinct,' free from the usual ambiguity of oracles. Cp. Ar. *Vesp.* 631 οὐπώποθ' οὕτω καθαρῶς οὐδενὸς ἠκούσαμεν . . . λέγοντος.

1. 472. ἔχει . . . οἷς ἄν, &c., lit. 'it contains' or 'involves' (= there is) 'a solid source of happiness (in the case of those) for whom,' &c. This change from the impersonal to the personal construction (οἷς ἄν for ὅταν) is very common, e. g. *Hcl.* 941 κλέος τόδε (ἔστί) . . . ὅστις, &c.; *Iph. T.* 606 αἰσχιστον ὅστις, &c.; *Thuc.* 3. 45 πολλῆς εὐθείας [ἔστιν] ὅστις οἶεται, instead of εἴ τις.

1. 474. ἀκίνητον ἀφορμάν, properly a commercial expression for 'undisturbed capital,' i. e. 'inexhaustible source' or 'solid fund of happiness.' For ἀφορμή in the sense of 'resources' to draw from, cp. *Med.* 342, *H. Eur.* 236.

1. 475. καρποτρόφοι, 'yielding fruit' (l. 922) at a future day, as explained in the following lines.

ll. 478-480. διαδέκτορα, 'inheriting' from father to son. The πλοῦτος, by a sort of personification, is said to inherit, instead of to be inherited. As Dr. Verrall observes, 'children are a living wealth, which inherits itself,' passing on by succession to their children's children. ἔξοντες agrees with παῖδες implied in νεάνιδες ἦβαι.

1. 481. ἀλκά τε γάρ, &c., 'for this (the possession of children) is a defence in trouble.' Cp. 'subsidiū generis' Cic. *pro Cluentio*, ch. 11, and for the general sentiment, *Psalms* 127. 3, 5.



l. 484. For the reading ἀλκάν, unlikely, though not impossible, see Crit. Appendix.

l. 487. κήδαιοι is variously rendered 'one's own' (B.), 'true begotten' (V.), 'careful' (P. and others). From the primary sense of κήδειος, 'dear' or 'beloved' (see Lexicon) the meaning 'careful' is easily derived, as well as from the original sense of κήδος, κήδεσθαι, and may therefore be the right rendering here. Another possible meaning is 'domestic,' as probably in *Iph. T.* 147 κηδείοις οἴκοις.

ll. 488, 489. Cp. Aesch. *Agam.* 728 μέγαν τελεσθέντα φωτὸς ὕλβον, τεκνοῦσθαι, μηδ' ἄπαιδα θνήσκειν, and contrast *Alc.* 882 ζηλῶ δ' ἀγάμους ἀτέκνους τε βροτῶν, also *Med.* 1090 φημὶ βροτῶν ὅτινές εἰσιν πάμπαν ἄπειροι μηδ' ἐφύτευσαν παῖδας, προφέρειν εἰς εὐτυχίαν τῶν γειναμένων. The difference of circumstances naturally accounts for a difference of sentiment.

l. 491. ἐχοίμαν, 'may I cling to,' or 'hold fast by' (P.).

l. 492, &c. For the topography, see on ll. 11-13. The grotto of Aglauros, daughter of Cecrops, lay a short distance to the eastward of the cave of Pan (l. 938). It is mentioned by Herodotus 8. 53. In 6. 105 he says that the chapel had been dedicated to Pan by the Athenians before the battle of Marathon, in gratitude for his services to them.

l. 493. παραυλίζουσα = 'near to' (αὐλή, 'abode'). Cp. βοή παράυλος *Soph. Ai.* 892, ὡς παράυλον οἰκίσῃς *Oed. Col.* 785.

l. 494. μυχώδεσι, 'full of caverns' (μυχοί).

l. 495. χοροῦς is best taken as the cognate acc., forming one notion with στείβουσι, of which στάδια is the direct object, — 'tread-in-dance the green levels,' 'trip it over the green lawns' (C.). This construction is not uncommon; e. g. στένω-μέλος σε *Or.* 1383, βοᾷ-ἄχεα τὸν προδύταν *Med.* 206. [Others take στάδια in apposition with χοροῦς, 'tread the rings, viz. the green levels'; but this use of χορός in its primitive sense of a 'place for dancing' (as in εὐρύχορος, &c.) seems to have been out of date at this time.]

ll. 498, 499. For the two temples of Athena on the Acropolis, see Introduction, p. xxi. συρίγγων, after ὕμνων. 'sung to the pipe.' ὑπό denotes musical accompaniment, as in *Iph. A.* 1038 συρίγγων ὑπὸ καλαμοεσσάν . . . ἰαχάν. So ὑπὸ τυμπάνων, ὑπὸ σαλπίγγων, &c. Cp. also ὑπὸ λαμπάδων l. 1474. αἰόλας, 'of varied sound.' See αἰόλος in Lexicon.

l. 500 αὐλίοις, if genuine, must mean 'rustic.' The epithet is appropriate to the god Pan, as well as to the neighbourhood of the Acropolis in primitive times. Hermann renders it 'echoing,' but this lacks authority. [For Dr. Verrall's rendering of αὐλίοις and proposed emendation see Crit. Appendix.]

l. 503. Take ἵνα with ἐξώρισε, not with τεκούσα, and see note on l. 16.

l. 504. ἐξώρισε, 'cast out.' Cp. σὺ δ' ἐξόριζε, 'banish,' *Herac.* 257, and see note on διορίσαι l. 46.

l. 506. ὕβριν = 'the shameful issue' of her union with Phoebus, 'forced issue of her woful wooing' (C.). It is the abstract for the concrete noun, like ἀδίκημα in l. 325.

ἐπὶ κερκίσιν refers to the tales told while weaving. See on l. 196. κερκίσιν is properly the 'shuttle' (*radius*), here used for the loom or weaving process generally. Cp. *Ilec.* 363 κερκίσιν τ' ἐφεστάναι.

l. 508. θεόθεν . . . θνατοῖς, sc. *γενόμενα*. The misfortunes of Heracles and Theseus are instances to the point.

Enter ION in front of the temple. ll. 510-568. ION. '*Handmaids of Creusa, is Xuthus still within?*' CHORUS. '*Not yet has he passed the doors. But here he comes.*' XUTHUS (advancing) '*Hail, my son! let me embrace thee.*' ION. '*Hands off! lest I slay thee. Art thou mad?*' XU. '*Slay thy father? for thou art indeed my son.*' ION. '*Who says so?*' XU. '*Loxias himself by his oracle.*' ION. '*Thou art deceived. But what said he?*' XU. '*That he whom first I met coming forth should be my son. That art thou, and none else.*' ION. '*Who then is my mother?*' XU. '*I cannot tell. I asked not that.*' ION. '*Hadst thou ever a lawless love?*' XU. '*Long ago, before I wedded Creusa.*' ION. '*Camest thou ere now to Delphi?*' XU. '*Once, at Bacchus' festival: there amid the revel rout with Delphian maids —*' ION. '*That must have been the time. But how came I hither?*' XU. '*A foundling perchance. But now acknowledge thy sire, trusting Apollo's word.*' ION. '*Hail, my father! This day —*' XU. '*Hath brought me gladness.*' ION. '*O mother, I long to see thy face; but alas, vain hope!*' CHORUS. '*We too wish thee joy; but may our mistress also and her royal house be blest!*'

The change to trochaic metre expresses hurry and excitement. At l. 530 each tetrameter is divided between two speakers, the second half-verse following quickly on the first. Cp. *Or.* 775, *Iph. T.* 1203, *Iph. A.* 1337. The *Ion*, if its assumed date (425 B.C.) be correct, is perhaps the earliest play in which Euripides uses this metre.

l. 510. κρηπίδας, 'steps' or 'platform' of the altar. See on l. 38.

l. 517. ἥ γὰρ ἀρχή, &c. in reference to the word χαίρε.

l. 518. σὺ δ' εὖ φρόνει, &c., 'do you keep your senses (be calm), and it will be well with both of us.' The phrase δύ' ὄντε seems to be colloquial.

l. 520. μὲν in an interrogative sentence = 'are you really in your right mind?' implying 'I hope you are.' Paley cites *Alc.* 146 ἐλπίς μὲν οὐκέτ' ἐστί; 'is there really no hope?' Cp. *Med.* 676 θέμυς μὲν



ἡμᾶς χρησμὸν εἰδέναι θεοῦ; = 'I trust we may learn what the god's will is.'

βλάβη indicates madness inflicted by an offended deity, according to the proverb *Quem deus vult perdere prius dementat*.

l. 521. εἰ φιλεῖν ἐφίεμαι, i.e. my natural yearning for one so dear to me is evidence of my sanity.

l. 522. Compare the scene in *Iph. T.* 798, where Orestes offers to embrace the priestess, his sister, but is warned off by the Chorus.

l. 523. οὐ ρυσιάζω = 'I am no robber' (B.). Originally ρύσιον meant something seized as a pledge or security (see Lexicon). Cp. Aesch. *Supp.* 708 ρυσίων ἐφάπτορες. The passive ρυσιάζομαι occurs in l. 1406.

l. 524. τόξα, 'arrows' (unusual sense). It often means 'bow and arrows' collectively.

l. 525. ὥς τί, sc. θέλων, 'with what intent.' γνωρίσας, &c., 'when thou makest acquaintance with thy dearest.' Not 'recognisest'; the ἀναγνώρισις comes later (l. 561).

l. 526. ἀμοίρους. For manuscript reading ἀμούρους see Crit. Appendix.

l. 527. In πίμπρη there is an allusion to the duty of a son to perform funeral rites for his parent (V.).

l. 528. ποῦ, 'in what wise?' expressing an indignant denial = 'you my father?' Cp. *Heracl.* 369 ποῦ ταῦτα καλῶς ἂν εἶη; *ib.* 510 ποῦ τὰδ' ἐν χρηστοῖς πρέπει;

l. 529. τρέχων ὁ μῦθος, 'the current of my tale,' i.e. you will learn all as my tale proceeds. τὰμά, 'my meaning.' Note the double ἂν. The first ἂν gives warning that the sentence is to be conditional, and also emphasises the preceding words (τρέχων, &c.). Cp. *Hierp.* 480 ἦ τὰρ' ἂν ὕψι γ' ἄνδρες ἐξεύροιεν ἄν: *Soph. Ant.* 680 οὐκ ἂν γυναικῶν ἦσσονες καλοίμεθ' ἂν.

l. 530. καὶ τί. See on ll. 293, 318.

l. 532. Cp. *St. John* 5. 31 'If I bear witness of myself,' &c.; also 8. 13.

l. 534. τὸν συναντήσαντα = ὅστις συναντήσῃ (l. 787), *qui obviam venisset*. Cp. *Phoen.* 490 ἃ μὴ κυρήσας.

l. 535. ἐξιόντι, &c. See l. 662.

l. 536. συμφορᾶς, in a neutral sense, but inclining to the idea of mischance—'what should happen to him?' But after the recognition (l. 587) Ion repeats the word with a favourable signification.

l. 537. δῶρον. Cp. ll. 69, 70 δώσει γάρ, &c. As Ion was now the property of Phoebus, his restoration would be a 'gift' on the part of the god, even though he were, as Xuthus believes him to be, his own son. For the manuscript reading ἄλλως see Crit. Appendix.

l. 542. Ion's question is of course ironical; so possibly is the reply of

Xuthus. But it is perhaps more in keeping with the character of the man to suppose that he understands the remark literally and gives it a formal denial.

1. 545. τοῦ νέου = νεότητος, as in *Andr.* 183 κακὸν γε θνητοῖς τὸ νέον.

1. 546. οὐ . . . πῶ, 'never yet,' meaning 'not at all.' Paley compares *Soph. Oed. T.* 105 οὐ γὰρ εἰσεῖδόν γέ πῶ = 'I never saw him.'

1. 547. ἐκεῖ, 'yonder,' i. e. at Athens or Chalcis.

1. 549. ἐλθὼν, sing. because ἀφικόμεσθα denotes one person only. Cp. l. 1251. ἀπαιολῶ, 'puzzles me.' The derivation is uncertain; perhaps from αἰόλος in the sense of 'shifting.'

1. 550. φανάς, 'torchlight mysteries,' celebrated by Bacchanals (ll. 716, 1126). The worship of the Delphian Apollo was latterly connected with that of Bacchus. In *Bacch.* 306 Teiresias predicts this union—ἐτ' αὐτὸν (Dionysus) ὄψει καπνὶ Δελφίσιον πέτρας πηδῶντα, &c.; on which Mr. Sandys observes in his note: 'This alliance of the old Dorian worship of Apollo with the more recently imported cult of Dionysus was typified in the design on the two pediments of the Delphic temple' (where Apollo and Artemis are represented in conjunction with Dionysus).

1. 551. The πρόξενοι (l. 1039) were regular officials at Delphi, whose duty it was to lodge and entertain visitors. See also on l. 335. ἐν του, 'in the house of one,' with the usual ellipse of οἴκου. κατέσχες, 'did you lodge.'

1. 552. ἐθιάσεν, 'introduced' to their company (θείαςος). So θιασεύειν = 'initiate,' *Bacch.* 379.

1. 553. πρὸς, 'intent upon' (B.), or 'devoted to.'

1. 554. τοῦτ' ἐκείνο, &c., lit. 'that's just it,' the occasion of my being begotten. For the phrase cp. *Hel.* 632, *Med.* 98 τόδ' ἐκείνο, also *Virg. Aen.* 4. 675 'hoc illud, germana, fuit.' ἐξηῦρεν, either 'has brought it to light' (the occasion), or 'has discovered thee,' sc. σε, which some MSS. insert *contra metrum*.

1. 555. ἔκβολον, 'cast-off progeny.' Cp. ῥῖψαι, &c., l. 45. So in *Phoen.* 804 Oedipus is termed βρέφος ἔκβολον οἴκου.

1. 556. τὸ δούλον, 'the brand of servile birth,' both his parents being free born. The women who took part in the Bacchic revels, however disreputable, could not be slaves.

1. 558. νῦν ὄρᾱς, &c., 'now you see things in their proper light,' referring to l. 528, where Ion had said ποῦ δέ μοι πατὴρ σύ;

1. 559. Xuthus was descended from Zeus through Aeolus (ll. 63, 292); but there is an 'ironical' allusion to Apollo, who was also a son of Zeus.

1. 560. οἳ μ' ἔφυσαν, referring to Xuthus only, but the plural indicates

the general notion of parentage = 'surely sons may embrace their parents,' therefore I may embrace thee. Cp. *Hec.* 403 χάλα τοκεῦσιν = μητρί.

l. 561. For the 'momentary' aorist ἐδεξάμην see on l. 308, also 1614.

l. 562. ἡμέρα, sc. χαίρω, 'be happy for us.' But Xuthus finishes the sentence differently.

l. 563. πότε ἄρα is probably a strengthened expression for the usual πότε ἄρα = 'when, O *when*,' i. e. 'when, I fain would know.' But Hermann considers it to involve a double question (1) 'Shall I see?' (2) 'When shall I see?' Cp. *Iph. T.* 472 τίς ἄρα μήτηρ ἢ τεκοῦσ' ὑμᾶς ποτε :

ll. 569-675. NUTHUS. 'My son, I have found thee, and mutual joy is ours. Perchance by patience thou shalt find thy mother also. But come with me to Athens, where a father's wealth and royalty await thee. What, art silent? Why these downcast looks and that gloomy mien?'

ION. 'Father, I greet my fortune; yet hear the thoughts that arise within me. Athens, they say, is a city indigenous and proud withal. Thither shall I go, the bastard son of an alien sire. How thus can I thrive, hated and scorned by all, barred from state offices, a no-man's son? Such things are wont to be. Next, thy wife will justly abhor me, a stranger in her house; childless herself, beholding me honoured as thy child. Besides, I pity her, my father, the heirless queen, of noble ancestry. The outward show of wealth is fair, but misery lurks within. Better the plain man's happiness than a despot's life of terror. All this, sayest thou, wealth outweighs? Nay, rather let moderate means be mine, without annoy. Here have I ease and leisure most blest, sweet converse with gods and men, a life ever innocent and joyous in Apollo's service. This life I count better than the other; let it still be mine.'

NUTHUS. 'Plead no more, but learn to know thy fortune. Here, where I found thee, will I celebrate thy birth-feast; presently thou shalt visit Athens, as my guest, not as my son. Thus shall my wife, though childless, not be grieved; time may win her to grant what I desire. Ion shall henceforth be thy name. Now bid thy friends to the banquet and say farewell. (To the CHORUS) Ye women, keep this secret from my wife, on pain of death.' ION. 'I go at thy bidding; but one thing yet remains, to find my mother; else life for me is nought. From Athens may she prove descended, to give me the freeman's privilege of speech, which a stranger cannot claim.'

l. 570. ὀρθῶς ἔκρπε, 'brought matters to a right issue,' i. e. hath fulfilled his oracle by bringing us together (l. 464 n.). καί, &c., is explanatory.

l. 572. ὦ and τοῦτο, though adverbial, are virtually accusatives of the object; ἤξας (l. 328 n.) expressing eager desire, and ἐμὲ ἔχει πόθος being equivalent to ποθῶ.

l. 575. χρόνῳ δόντες, lit. 'if we deliver the matter into the hands of time,' i.e. 'trust to time' for the issue. (Cp. ἡδονῇ δοῦν *I'hoen.* 21 'giving (himself up) to pleasure.')

l. 576. ἀλητεῖαν, not 'vagraney,' but 'homeless' or 'banished state.' So in l. 1089 the Chorus calls Ion Φοίβειος ἀλάτας.

ll. 579, 580. οὐδὲ θάτερον, &c., lit. 'you shall not be called base-born and poor as well, because of your labouring under one of these two disadvantages,' viz. the former. Xuthus is bound to admit that, so long as the mother remained undiscovered, Ion is in fact liable to the imputation of *δυσγένεια*; but he says the prestige of *wealth* will make the Athenians condone this defect, and call him εὐγενῆς as well as πλούσιος. Ion, however, in his reply takes notice only of the disgrace attaching to his *birth*, adding a second disqualification, which Xuthus had not thought it worth while to mention (l. 591 n.). For the general sense of νοσεῖν and νόσος see notes on ll. 320, 364.

l. 581. βίου. For meaning see l. 326 n.

l. 582. βαλὼν ἔχεις, 'keep your eyes fixed.' (Cp. l. 615, *Bacch.* 53 εἶδος θνητὸν ἀλλάξας ἔχω = 'I have assumed and still wear a mortal shape'; Soph. *Ant.* 22 ἀτιμάσας ἔχει, 'holds in dishonour.')

l. 583. εἰς φροντίδας ἀπῆλθες, 'art absorbed in thought.'

ll. 585, 586. Plato, *Rep.* p. 602 C, employs a similar illustration, ταῦτόν ποῦ ἡμῖν μέγιστος ἐγγυθεῖν τε καὶ πόρρωθεν διὰ τῆς ὀψεως οὐκ ἴσον φαίνεται. Cp. also Thuc. 6. 11. 4 τὰ γὰρ διὰ πλείστου (viewed from a distance) πάντες ἴσμεν θαναζόμενα.

l. 587. συμφοράν. For change of meaning see on l. 536.

l. 588. ὦν . . . περὶ περὶ τούτων ἃ γινώσκω, 'concerning the matters which I am determining, hear (what I have to say).' See C. A.

ll. 589, 590. For the Athenian αὐτοχθονία see on l. 29, and cp. *Erechtheus* (Fragment) πόλιν . . . ἣ πρῶτα μὲν λείως οὐκ ἐπακτὸς ἄλλοθεν, Αὐτόχθονες δ' ἔφυνεν. οὐκ ἐπείσακτον γένος, 'no imported race' (P.). The following is a famous descriptive passage, bearing on the state of political parties at Athens and the jealousy with which aliens were naturally regarded there. See Introduction, p. xvii.

l. 591. εἰσπεσοῦμαι, 'intrude,' lit. 'drop upon them,' as it were, uninvited (l. 607). Ion, by way of repartee to what Xuthus had said in l. 579, mentions 'two disadvantages,' the one his bastardy, the other, not poverty, but his father's own foreign descent.

ll. 593, 594. ἀσθενῆς, 'unsupported.' ὁ μηδὲν ὦν, &c. (correction of imperfect MSS.; see Crit. Appendix), 'the nobody and the son of nobodies.' Cp. Soph. *Aj.* 1231 οὐτ' οὐδὲν ὦν τοῦ μηδὲν ἀντίστας ὑπερ. If any distinction can be drawn in these passages between μηδὲν and οὐδὲν, the former should refer to the opinion of the speaker, 'one who is as nothing,' the latter to a fact, 'an actual nobody,' but this difference is



often disregarded. It may be observed that the three forms of expression, ὁ μηδέν, τὸ μηδέν, and ὁ μηδεὶς all occur. κεκλήσομαι, the fut. perf. denotes permanence = 'my name shall be.'

l. 595. πρῶτον . . . ζυγόν, 'first rank,' properly the first bench of rowers in a trireme. The metaphor is common. Paley quotes Aesch. *Ag.* 1595 οὐ ταῦτα φωνεῖς νερτέρᾳ προσήμενος κώπῃ, κρατούντων τῶν ἐπὶ ζυγῷ δορός; where ἐπὶ ζυγῷ is contrasted with the lower ranks.

l. 596. ἀδυνάτων, 'without influence' in the state. For τις, meaning somebody of importance, cp. *Elect.* 939 ἡὕχεις τις εἶναι, Acts 5. 36 λέγων εἶναι τινα ἑαυτόν: also Cic. *ad Atticum* 3. 15 'si me velis esse aliquem,' Juv. 1. 74 'si vis esse aliquis.'

l. 597. λυπρά = λυπηρά, 'invidious.' Cp. *Med.* 302 κρείσσω νομισθεὶς λυπρὸς ἐν πόλει φανεῖ, i. e. 'odious.'

ll. 598, 599. Another class consists of 'men who might (if they chose) become useful and accomplished statesmen,' yet 'hold their tongues and keep aloof from politics' (πράγματα), because they know that they will not have fair play. χρηστοί, as well as σοφοί, must be taken after εἶναι, as if the sentence ran δυνάμενοι εἶναι χρηστοί τε καὶ σοφοί.

ll. 600, 601. μωρίαν, 'the reputation of folly.' Cp. *Iph. T.* 676 δειλίαν κεκτήσομαι, *Med.* 218 δύσκειαν ἐκτήσαντο καὶ ῥαθυμίαν. ψόγου, public 'censure,' directed against the better class of citizens, owing to the influence of demagogues. See Introduction, p. xviii. To this kind of annoyance a newcomer would be especially liable. Cp. Aesch. *Supp.* 972 πᾶς τις ἐπειπεῖν ψόγον ἀλλοθρόοις εὐτυχός.

l. 602. †λογίων. The required sense is 'reputable,' men fitted by intellect and culture for offices of state. But this is not the proper meaning of λόγιος, hence either λόγῳ (after χρωμένων) or ἐν λόγῳ, 'held in repute,' is a probable reading. See Crit. Appendix. χρωμένων τῇ πόλει, 'those who do take part in politics,' unlike the class mentioned in l. 598.

ll. 603, 604. 'If I invade their privilege' (V.), by competing with them for office, 'I shall be still more closely guarded,' or 'kept under watch' at the public elections. [The military term φρουρήσομαι is in keeping with what follows, and it is worth while to notice Dr. Verrall's suggestion that there may also be an allusion to the game of draughts, where the 'pieces' employed in attack and defence respectively are called by the same name ψηφοί, which was applied to political 'suffrages.'] The general sense of the passage finds illustration in *II. Fur.* 1287, where Heracles speaks of his probable reception in a foreign πόλις—

κάπειθ' ὑποβλεπώμεθ' ὡς ἐγνωσμένοι (marked)

γλώσσης πεκροῖς κέντροισι κληδουχούμενοι,

i. e. 'kept under watch and guard.' Observe that the middle fut. (as in ll. 597, 611) is used passively, instead of the longer form in -θήσομαι.



This short form is often preferred in the case of verbs in -έω, -άω, to avoid the recurrence of η in two following syllables; but cp. λέξομαι in *Alc.* 322, βλάψονται *Thuc.* 6. 64.

l. 605. τὰς πόλεις, &c., either a *hendiadys* = 'hold the dignities of office in the states.' or a *zeugma* = 'direct the states and bear office' therein (B.). See various readings in Crit. Appendix.

ll. 608, 609. ὥς, prepositional = παρά. ἀπολαχοῦσα, 'sharing separately,' i. e. doomed to bear alone her childless condition, which hitherto she has shared with thee.

l. 611. The δέ resumes the discourse after the relative clause ἥ . . . πικρῶς = 'how, I ask' (P.). Δέ in *apodosis*, with an emphatic force, is common in Homer, e. g. *Il.* 1. 137 εἰ δέ κε μὴ δώωσιν, ἐγὼ δέ κεν αὐτὸς ἔλωμαι, 'then I shall take it myself'; fairly common in prose, as *Xen. Hell.* 4. 1. 33 εἰ οὖν ἐγὼ μὴ γιγνώσκω . . . ὑμεῖς δὲ διδάξατέ με.

l. 613. τὰ σὰ φίλα, 'the object of thy love.' Cp. τὰ φίλτατα l. 521.

l. 615. συγχέας ἔχης, 'throw into lasting confusion' (P.). Cp. *Med.* 794 δόμον τε πάντα συγχέας Ἰάσονος. For ἔχειν with participle see on l. 582.

ll. 616, 617. ὄσας, &c. = 'think of the many deaths,' &c., i. e. 'how often wives have devised destruction against their own husbands by knife or poison.' ὄσας = ὁσάκις as in *Iph. T.* 362 ὄσας . . . χεῖρας ἐξηκόντισα, 'how often have I darted forth my hands.'

Note the tribrach in the fifth foot of the verse, as in l. 1541, *Soph. Ai.* 459 πεδία τάδε, *Oed. T.* 719 ἄβατον ὕρος, and a few other instances. The licence is least noticeable when it occurs in a word of four syllables, as here.

l. 618. ἄλλως, *practerea*, i. e. the wife too is to be pitied.

l. 620. ἀπαιδία νοσεῖν, 'to bear the misfortune of childlessness.' See on ll. 364, 579.

ll. 621-628. With this passage, on the evils of despotism, compare the one in *Suppl.* 429, &c., beginning οὐδὲν τυράννου δυσμενέστερον πόλει, and *Hirr.* 1013-1020:—

ἀλλ' ὥς τυραννεῖν ἡδὺ τοῖσι σώφροσιν  
ἤμιστά γ', εἰ μὴ τὰς φρένας διέφθορε  
θνητῶν ὄσοισιν ἀνδάνει μοναρχία.

l. 624. παραβλέπων, 'glancing aside in fear of violence' at the hands of an assassin.

l. 625. δημότης, 'commoner' (P.), or 'plain man' (V.). Cp. the wish of Hippolytus in l. 1017 of that play, ἐν πόλει . . . δεύτερος σὺν τοῖς ἀρίστοις εὐτυχεῖν ἀεὶ φίλοις.

ll. 627, 628. Note the change of construction (*anacoluthon*) from ᾗ ἡδονῇ (ἐστί) to (ὅς) μισεῖ. The repetition of infinitives in -ειν (ἔχειν, μισεῖν, κατθανεῖν) is thus avoided. For the sentiment cp. *Hdt.* 3. 80

φθονέει τοῖσι ἀρίστοις . . . χαίρει δὲ τοῖσι κακίστοις τῶν ἀστῶν, Arist. Pol. 5. 11 διὸ καὶ τοῖς ἐπικέσι πολεμοῦσιν [οἱ τύραννοι] ὥς βλαβεροῖς πρὸς τὴν ἀρχήν.

ll. 629-632. ἐκνικᾷ, 'outweighs.' ψόγους (601 n.), 'the voices of detractors.' Cp. Hor. Sat. 1. 1. 66 (for the contrary opinion) 'populus me sibilat, at mihi plaudo Ipse domi, simul ac nummos contemplor in arca.' σῶζων = 'though I keep,' or (more probably) 'because I keep,' 'for keeping' (P.). μὲν, i.e. whatever others may choose, give me moderate wealth, &c. [But ἔμοιγε (Dindorf) is an equally probable reading.]

l. 634. Dr. Verrall aptly quotes Browning's expression 'day-long blessed idleness.'

l. 635. ὄχλον μέτριον is commonly rendered, 'the populace kindly disposed' to me, as explained by what follows. But 'moderate trouble' is the natural sense of the phrase, and it would probably be so understood in connexion with the preceding line.

l. 637. εἵκειν ὁδοῦ, Lat. *via cedere*, answering to our expression 'to give the wall' to a passenger. For the infin. εἵκειν see on l. 838.

ll. 638, 639. ἐν εὐχαῖς . . . ἦ, 'I was occupied in prayers or conversation.' This use of εἶναι ἐν is common, e. g. εἰσὶν ἐν μουσαῖς Hipp. 452. ἦ (from ἦα) is the older Attic form of the first person. χαίρουσιν, as befitted the worshippers of Phoebus (l. 246 n.).

ll. 640, 641. ἐξέπεμπον, 'was speeding on their way.' For the repetition of the adj. καινὸς καινοῖσιν, expressing reciprocal action, cp. νέος νέων l. 713, κοινὸς ἐν κοινοῖσιν Soph. Ai. 267, ἴσος ἂν ἴσοις ἀνὴρ Phil. 685, and the common phrase ἄλλος ἄλλον.

ll. 642-644. Men often do what is right from a feeling that virtue is desirable (εὐκτόν), or under legal constraint. Ion says that his natural impulse (φύσις), as well as the restraint of law, induced him to act righteously in Apollo's service. The distinction between voluntary (or natural and involuntary (or compulsory) virtue is drawn out by Aristotle in the *Ethics*, Bk. 3. 1 and 5. 8.

l. 642. ἀκουσιν ἦ. Cp. the common phrase βουλομένοι (τινὶ) ἐστί.

l. 643. δίκαιον εἶναι explains ὃ δ' εὐκτόν. Supply τοῦτο after παρῆχε, 'rendered me.' to make the construction clear.

ll. 646, 647. ἑμαυτῷ, 'to myself,' i.e. in retirement here, undisturbed by public cares. ἴση χάρις, &c., i.e. to be content with low estate yields as true a pleasure as the joy attending on greatness.

l. 648. For the plural οὓς, in reference to Creusa only, cp. φίλων l. 700, δεσποτῶν 755.

l. 650. εὐτυχεῖν ἐπίστασο, 'learn to be happy,' i.e. to enjoy thy good fortune, by doing what I bid you.

ll. 651-653. ἀρξασθαι, 'to make a beginning,' i.e. to inaugurate thy

new life by a solemn festival. At the 'birth-feast,' also called ἀμφιδρῖμα (Ar. *Iysist.* 757), thanksgiving sacrifices were offered for the birth of a child a few days after the event. As this ceremony had necessarily been omitted in the case of Ion, Xuthus proposes to celebrate it at once.

l. 654. ὡς δὴ ξένον, &c., 'taking you in the character of a friend to my home.' δὴ, like δῖθεν (l. 656) indicates the alleged reason. Hence the 'birthday feast' was to take the form of a farewell banquet to the Delphians.

l. 659. προσάξομαι, 'I will win over,' or 'persuade.'

ll. 661, 662. Ἴωνα . . . ἐξιόντι (l. 81). These fanciful etymologies are common in tragedy and were specially affected by Euripides. Thus Ἀμφίων is derived from ἀμφιέναι in one of the Fragments. Θόας from θοός *Iph.* T. 32, Πενθείς from πένθος *Bacch.* 507, Ἑλένη from ἐλεῖν *Troad.* 891, Καπαρεῖς from καπνός *Supr.* 496. The name of *Ion*, or rather of the Ionian race, of which he is the mythical progenitor, is said to be connected with *Iawan*, hence the Asiatic name *Ionnes*. πρέπον, 'as is befitting,' sc. ὄνομα from the verb ὀνομάζω.

l. 663. ἵχνος συνῆψας. Cp. l. 538.

ll. 664, 665. βουθύτῳ = festive. So βούθυτοι ἀμέραι *Hel.* 1474, βουθύτοισι προστροπαῖς *Alc.* 1156. πρόσειπε, 'bid farewell to,' as in *Alc.* 195.

ll. 666, 667. σιγᾶν . . . λέγω . . . ἢ θάνατον, an instance of *zeugma*. 'I bid you be silent, and threaten death if you tell my lady.'

l. 670. ἐπεύξασθαι, 'make a further request,' in addition to the discovery of his mother (V.). Here is yet another instance of tragic 'irony' (l. 109 n.), Ion being as yet ignorant of his real parentage.

l. 672. παρρησία, the 'right of speech' in the public assembly, such as free Athenian citizens alone possessed. Hence they are said to be παρρησία θάλλοντες *Hēr.* 422. Cp. the words of Theseus in the *Supplices* 438, &c.—

τοῦλεύθερον δ' ἐκείνο· τίς θέλει πόλει  
χρηστόν τι βούλευμ' ἐς μέσον φέρειν ἔχων;  
καὶ ταῦθ' ὁ χρήζων λαμπρός ἐσθ', ὁ μὴ θέλων  
σιγᾶ. τί τούτων ἔστ' ἰσαίτερον πόλει;

l. 673. καθάραν, 'of pure blood,' with no foreign element (l. 590 n.). For πέση see on l. 591.

l. 674. λόγοισι, 'in name,' as opposed to ἔργοισι, 'in fact.' This antithesis is more common in the singular λόγῳ . . . ἔργῳ, as frequently in Thucydides. Paley quotes from a fragment of the *Erechtheus* the lines—

ὅστις δ' ἀπ' ἄλλης πόλεος οἰκίζει πόλιν  
λόγῳ πολίτης ἐστὶ τοῖς δ' ἔργοισι δ' οὐ.

l. 675. πέπαται (\*πάομαι) is used chiefly in this tense, as πεπᾶσθαι *Andr.* 641. The fut. πάσεται occurs in Aesch. *Eum.* 169. Hence comes

the subst. *παμψησία* l. 1305. For the context, cp. *Phoen.* 390, &c., where in answer to the question τί φυγῶσιν τὸ δυσχερές; Polynices replies ἐν μὲν μέγιστον· οὐκ ἔχει παρρησίαν, whereupon Iocasta observes δούλου τὸδ' εἶπας, μὴ λέγειν ἄ τις φρονεῖ.

ll. 676-724. CHORUS. 'Tears and mourning I foresee, when my lady hears her lord's good fortune, herself childless still. What means this oracle? It pleaseth me not. Whence came this child, and who is his mother? I fear calamity may fall. Some fraud is at work about this boy of alien blood. Who can gainsay it?

'Friends, shall we tell our lady all the tale?—her husband prospering, herself with ruined hopes undone; growing old in sorrow, neglected and forlorn. Perish the false betrayer! may heaven spurn his vows! My loyalty shall he know. By this the sire and his new-found son are at their feasting.

'O heights of Parnassus, and ye peaks skyward borne, where Bacchus danceth with his revel rout, let not this youth enter my city, but this day may he die! Athens needs no strangers within her walls; enough for her is Erechtheus' ancient line.'

The metre is 'dochmiac,' varied by an iambic trimeter (680), and concluding with three iambic dimeters (692-694). But one or two lines in the *strophe* are corrupt, and the corresponding lines in the *antistrophe* are unfortunately missing. In the *epodus* the dochmiac metre is varied by anapaests and dactyls (716, 717).

[The metre called 'dochmiac' is based upon the union of an iambus with a trochee, followed by a long syllable (— — — | —), which produces an irregular jerky effect, expressive of excitement. As each long syllable may be resolved into two short ones, we get such varieties as—

$$\begin{array}{r|l} \cup \cup \cup - \cup & - \\ \cup - \cup \cup \cup & - \\ \cup \cup \cup \cup \cup & - \end{array}$$

the final syllable itself (—) being often common (—) or resolved (— —). These various modes of arrangement, often in combination with other feet, preceding or following, constitute the 'dochmiac' system in general use.]

l. 677. ἄλλας, if genuine, might possibly mean 'lamentations besides,' according to a well known usage of ἄλλος. But ἀλαλαγὰς (see *C. A.*) is a good correction, meaning, with πενθίμους, either 'cries of anguish,' or, as Dr. Verrall prefers to take it, 'of triumph mingled with grief,' in reference to the joy of Xuthus contrasted with the sorrow of Creusa.

l. 680. λειψιμένη τέκνων, 'left without children'; λείπεσθαι with gen. = 'to lack,' or 'fall short of,'—'childless and forlorn' (*C.*).

l. 682. πόθεν, 'whence born.' ἀμφὶ ναούς with τρόφιμος, which is here intransitive. See on l. 235.



l. 685. οὐ . . . σαίνει, 'please me not' (see *Lexicon*). Paley quotes *Rhesus* 55 σαίνει μ' ἐννυχος φρυκτωρία.

ll. 687, 688. συμφοράν, in a neutral sense (l. 536 n.) 'the issue' of events, but foreboding *evil* fortune. ἐφ' ὅ = ἐφ' ὅ τι.

l. 691. Corrupt, see *C. A.* The text reading would mean 'Strange are these tidings, which a strange oracle declares to me.'

l. 692. δόλον τύχαν τε, probably a *hendiadys* = 'there is some fraud about the boy's fortunes' (l. 686).

l. 694. τάδε ξυνοίσεται, 'agree in this (opinion).' Cp. Aesch. *Supp.* 239 μόνον τόδ' Ἑλλάς χθὼν ξυνοίσεται στόχῳ, *Hdt.* 2. 80 συμφέρονται τόδε Αἰγύπτιοι.

ll. 695-698. πότερα . . . πόσιν, 'shall we sound this tale clearly in our mistress' ears about her husband?' disregarding the command of Xuthus (l. 666). ἐν ᾧ, &c., 'in whom her whole being was centred (i.e. who was all in all to her), and in whose hopes she shared.' Cp. *Med.* 228 ἐν ᾧ γὰρ ἦν μοι πάντα.

l. 700. ἀτίετος, transitive, 'dishonouring,' or 'regardless of.' Verbals in -τος are mostly intransitive, but cp. ἄκλαυστος, ἀστένακτος, 'without tear or groan,' *Alc.* 173; ὑποπτος, 'suspecting,' *Hec.* 1135, among other instances. φίλων, 'his love,' referring to Creusa. Cp. l. 648 n.

l. 702. οὐκ ἔσωσεν τύχας, 'hath not preserved (guarded) its fortunes'; lit. 'not kept whole,' but has marred and upset them by his conduct to the queen.

ll. 705, 706. μὴ τύχοι, 'let him not speed' with his offering. καλλίφλογα is emphatic, a bright flame from a burnt sacrifice being considered a good omen. Cp. *Soph. Ant.* 1006 ἐκ δὲ θυμάτων Ἥφαιστος οὐκ ἔλαμπεν, also *Virg. Ecl.* 8. 106.

ll. 710, 711. It is impossible to supply the missing words, but the sense suggested is 'he shall know *my* loyalty to my mistress.'

ll. 711, 712. κυρεῖ = 'must surely be,' denoting coincidence of the event with the present time. νέος νέων. For reiteration of adjectives, see on l. 641.

l. 714, &c. In this *Epode* the Chorus appeal to the presiding deities of Delphi, as controllers of Ion's destiny, to prevent his coming to Athens. For the combination of Bacchic rites with the older *cultus* of the Dorian Apollo see on l. 550.

ll. 714, 715. δειράδες, properly the 'peaks' rising from the cliffs called Phaedriades (l. 86 n.), the δισσαὶ πέτραι of l. 1126; but, as Mr. Bayfield observes, the term is 'extended to include the whole of the mass which buttresses up the rocky heights (σκόπελον) that crown the cliffs and the uplands (οὐράνιον ἔδραν) beyond.'

πέτρας is best taken after σκόπελον and ἔδραν. The latter is the



mountainous tract lying beyond the Phaedriades, *δικόρυπον πλάκα Bacch.* 307.

ll. 716, 717. Cp. *Iph. T.* 1243 τὰν βακχεύουσαν Διονύσῳ Παρνάσιον κορυφάν. Note how the change to anapaestic and dactylic rhythm expresses the sense. A torchlight festival was held every third year (*trieterica*); cp. *Virg. A.* 4. 302.

For ἀμφιπύρους see on l. 213.

l. 720. ἀμέραν = βίον, 'young life': cp. παλαιᾷ ἐντροφος ἀμέρα *Soph. Aiz.* 623.

l. 721. σκῆψιν, 'excuse,' i.e. good reason. The sense is 'Our city, if in distress, might well attribute it to this incursion of foreigners,' in reference both to Xuthus and Ion.

l. 723. ἄλῃς, &c., 'enough for us is our ancient lord Erechtheus,' as represented in his descendants.

[For the manuscript reading ἀλίσας see *C. A.*]

*Enter* CREUSA and the PAEDAGOGUS.

ll. 725-807. CREUSA. 'Aged servant of my father, lift thine eyes to the temple, and if Apollo send us joy, rejoice with me. Dear, in gladness or sorrow, is the countenance of friends: thee for my father's sake I regard and cherish.' PAED. 'Daughter, thou art worthy of thy line. Aid my faltering steps to mount to the fane.' CRE. 'Keep step with me; lean on thy staff, and faint not. (To her attendants.) Maidens, how hath it fared with my lord at yonder shrine? Bear me good tidings, and earn my gratitude.' CHORUS. 'Alas! must we tell the truth?' CRE. 'Speak, for thou hast ill news for me.' CHO. 'I will, though I die for it. Lady, no child shall be thine to fondle in thy arms.' CRE. Ah me! let me die; the agony hath pierced my soul.' PAED. 'Have patience; let us learn if my lord must share thy fate.' CHO. 'To him Loxias has given a son; my mistress shares not his happiness.' CRE. 'This is indeed the crown of my sorrow!' PAED. 'A son yet to be born, or born already?' CHO. 'One full grown hath Loxias given; him whom first he should meet leaving the temple.' CRE. 'Alas! childless I am left; a desolate life is mine.' PAED. 'Who was it? whom did our master meet?' CHO. 'The lad who swept the temple floor.' CRE. 'O for wings to fly to western climes afar! Woe is me!' PAED. 'By what name did his father call him?' CHO. 'Ion, since he met him on the way.' PAED. 'Who is his mother?' CHO. 'That I cannot tell. But now he is gone with this new-found son to celebrate his birth with feast and sacrifices. This my lady knows not.'

ll. 725, 726. ἡνίκ' ἦν, &c., should be taken after παιδαγωγέ, 'tutor in the family) of my late father, while he yet lived.' Otherwise it would be a weak repetition of ποτ' ὄντος. The Παιδαγωγός also

appears in the *Medea* and the *Phoenissae*. See *Dict. Antiq.* s. v. PAEDAGOGUS.

l. 729. εἰς, 'as regards,' i.e. 'in prospect of.'

l. 732. γλυκύ, properly of taste, 'exquisite,' 'delicious,' a stronger expression than ἡδύ.

l. 734. δέσποιν' ὄμως, &c., 'though I am thy mistress (yet) in my father's stead I repay thy care for him.' ὄμως is often put in the participial clause, though it belongs to the principal verb. Cp. Aesch. *Sept.* 709 πείθου γυναιξί, καίπερ οὐ στέργων ὄμως.

ll. 735, 736. Cp. Ion's greeting of Creusa, ll. 237-240. For ἔχεις with part. see on ll. 582, 615.

l. 737. Either ἐκγόνους is corrupt, or we must take the whole expression as = 'thine ancient earth-born family.' But we want a word like προγόνους. [This Dr. Verrall provides by rendering παλαιούς 'ancestors'; but even if τοὺς σοὺς παλαιούς could stand as an equivalent for *maiores tuos*, it would hardly be understood in this sense, when followed by a substantive ἐκγόνους, with which it would naturally be taken to agree.]

l. 739. There is a scene something like this in the *Electra* 489, 490, where the old man complains of the steep ascent (πρόσβασιν ὄρθιαν) to the house of Electra, when coming thither with provisions. τοί (not in MSS.) here = 'look you.'

l. 740. συνεκπονοῦσα κῶλον, 'aiding my limbs to accomplish the task.' The ἐκ implies getting out of (surmounting) the difficulty, but the phrase is rather forced. Note other uses of ἐκπονεῖν in this play, ll. 375, 1355.

l. 741. ἔπου, 'keep step with me.' There is a similar dialogue in *Heracl.* 728, &c., between the aged Iolaus and his attendant.

l. 742. τὸ τοῦ ποδός, &c., lit. 'what belongs to my foot,' i.e. its movements, τὸ τοῦ νοῦ = 'my mind's intent.' See on τὸ σὺν l. 247.

l. 743. The common rendering of περιφερῇ στίβον, 'winding path,' is very doubtful. (See *περιφερῆς* in *Lexicon*.) Better translate 'my steps that stagger o'er the ground,' unless we read *περιφερῇ* with Βάκτραι, 'my circling staff.' For στίβος = 'footstep,' cp. Soph. *Phil.* 29 στίβον γ' οὐδεὶς κτύπος.

l. 744. τυφλόν, 'a blind guide' (P.). ἔταν = ἐπεὶ, 'when (since) my sight is short.'

l. 745. παρῆς (σεαυτόν), 'give in' or 'saint.' So παρειμένη, 'exhausted' by disease, *Alc.* 204.

l. 746. τοῦ ἀπόντος, 'what I lack,' viz. strength.

ll. 748, 749. δούλευμα = 'servants,' abstract for concrete, as in Soph. *Ant.* 756 γυναικὸς ὦν δούλευμα. παίδων, with τύχην, 'concerning children,' the gen. of respect.

l. 751. βαλεῖς χαράν, 'confer (give) pleasure.' Note the verb singular following the plural μὴνύσετε.

l. 755. The old man, identifying his own fortunes with those of Creusa (l. 808), asks—'Do I suffer on account of the oracles delivered to my master?' i.e. 'do they portend any evil to us?' For the plural δεσποτῶν, referring to Xuthus only, cp. ll. 233, 648, 700, and for νοσῶ l. 364 n.

ll. 756, 757. θάνατος, &c. See l. 667. κεῖται, as usual = passive of τίθημι, 'is ordained.' μοῦσα, 'strain' of woe.

l. 759. The γε is emphatic = 'thou surely hast some calamity (to report, that affects me.'

l. 763. Here Creusa's passion vents itself in 'dochmiacs,' the Paedagogus continuing to speak in the calmer iambic metre. The same metrical device is employed at l. 1445, also in *Iph. T.* 827, *Hel.* 622.

l. 764. ἄχος ἄβιον, 'a woe that poisons life' (C.).

l. 767. ἔτυπεν. This seems to be the only Attic passage in which this 2 aor. act. occurs. The passive aor. τυπείσθαι is found twice in the *Andromache*. These and some other tense forms of the verb τύπτω belong to an earlier period of Attic, and are retained in tragedy. The missing tenses were supplied from other verbs, as ἐπάταξα, ἐπλήγγην (πληγείς), ἔπαισα, &c.

l. 769. πάρεισι, 'are (already) here'; hence the μήπω comes too late.

l. 776. κακὸν ἄκρον, 'crowning woe,' Tennyson's 'sorrow's crown of sorrow.' ἔλακες repeated (Seidler), like ἄφατον l. 782, ἄτεκνον l. 790. This trick of verbal repetitions is ridiculed by Aristophanes in the *Kanace* 1352.

l. 780. ἐκτελῇ, 'full grown.' See *C. A.*

l. 785. ἐκπεραίνεται, 'is becoming fulfilled.' Creusa asks for the details.

l. 787. ὅτω ξυναντήσκειν = τὸν συναντήσαντα l. 534, the opt. indicating a reported speech. ἐκ θεοῦ, 'from the house of the god.'

l. 789. τὸ ἐμόν, 'my lot' or 'condition.' Cp. l. 247 n., also 742.

l. 792. τίς ἐχρήσθη; 'who is indicated by the oracle?' In l. 1218 Ion is termed ὁ πυθόχρηστος.

ll. 796, 797. ὑγρὸν . . . αἰθέρα, 'liquid air' (Milton, *Comus* 980., Virgil's 'liquidum aethera' (*Aen.* 7. 65.). ἑσπέρους, adj. as in Aesch. *Prom.* 356, the unknown mysterious western land, beyond the isles of Ocean.

l. 799. οἶον, &c. Cp. *Hipp.* 878 ἀπὸ γὰρ ὑλόμενος οἴχομαι, οἶον εἶδαν . . . μέλος. *Iph. T.* 148 θρήνοις ἐγκειμαι . . . οἶαί μοι συμβαίνουσ' αἶται. In these and similar passages the οἶος ὅτι τοιοῦτος, or else depends upon a verb implied in the context, 'considering what,' &c. Here then οἶον could depend on the implied verb of wishing, giving a reason for the wish.

l. 801. ἀκύρωτον, 'undecided' as yet.

l. 805. παιδός, 'on behalf of the boy,' after προ-θύσων (= ὑπέρ). ξένια, i.e. on pretence of his being a stranger (l. 654). For γενέθλια see note on l. 653.

l. 806. τῆσδε, probably goes with λαθραίως (l. 1031), though some construe it with πόσις.

ll. 808 858. PAEDAGOGUS. 'Lady, we are betrayed and insulted by thy lord. He having wedded thee, not caring to cast in his lot with thine, hath gotten him a child privily, and sent him to Delphi for his rearing. And now, knowing him to manhood grown, he hath brought thee hither on a subtle pretext, because thou wert childless, purposing to set this gentle youth upon thy father's throne, with this newly invented name.' CHO. 'I hate deceit and imposture. Give me an honest man, though simple.' PAED. (continuing) 'Worst of all, thou must take this lad into thy house for its lord. Better, with thy consent, had he wedded a high-born dame, or one of his own Aeolid race. Now therefore thou must play a woman's part, and by dagger or poison slay thy husband and his son, ere they take thy life. I will aid thy enterprise, faithful, in life or death, to them that nurtured me; a slave only in name, but in heart no whit inferior to the free.' CHO. 'I too, dear mistress, will share thy fortunes.'

l. 809. μεμηχανημένως, 'of set purpose,' 'designedly.' For adverbs similarly formed cp. βεβουλευμένως, βεβιασμένως, μεμελημένως, and a number of others.

l. 813. ὅστις, causal, 'since he,' *ut* or *quippe qui*. Cp. ἦτις . . . εἶδες *Hec.* 55."

l. 815. For the metaphor in ἐκκαρπούμενος cp. καρποτρόφοι l. 475, καρποῖς l. 922.

l. 820. ἐξενωμένον, 'sent abroad' (B.). Cp. δαρὸν ἐξενωμένου *Soph. Trach.* 65. Paley's rendering 'disowned' as illegitimate seems to lack authority.

l. 822. ἄφετος, 'dedicated.' The term is properly used of sacred animals, which were allowed to roam unfettered. Hence ἡλᾶτο l. 53. λάθοι, opt., after *historic* pres. παιδεύεται.

l. 825. οὐκ ἐψεύσατο. This turns on the sense attached to δῶρον, l. 537, whether it were an actual 'gift' or only a restoration to Xuthus of his own child. In the latter case Apollo's credit, according to the old man's theory of Ion's parentage, is preserved.

l. 826. ἔπλεκεν πλοκάς, 'was weaving a tissue of falsehood' (C.). Cp. l. 1410, also *Iph. A.* 936 ἐμπλέκειν πλοκάς and *Marmion* 6. 17:—

'O what a tangled web we weave  
When first we practise to deceive.'



l. 827. ἀνέφερε, imperf. of intention, 'meant to refer it to,' i.e. throw the responsibility of it upon, 'the god.' Cp. l. 543; *Basch.* 29 ἐς Ζῆν' ἀναφέρειν τὴν ἀμαρτίαν λέχους, *Iph. T.* 390 ἐς τὸν θεὸν τὸ φαῦλον ἀναφέρειν. ἄλους = εἰ ἄλοιγ.

l. 828. ἐλθών, if genuine, must mean 'when he got to Athens.' But both this word and χρόνον have been justly suspected. (For emendations see *C. A.*) Retaining χρόνον we may take it either as the subject of ἀμύνεσθαι, 'wishing time by its lapse to repel' the charge of having introduced an alien (cp. l. 629), or as its object, 'wishing to defend himself against the contingencies of time,' i.e. the chance of discovery, by placing Ion in a secure position as king of Athens.

l. 830. καινόν, predicate, 'the name is a new one.' ἀνὰ χρόνον, 'in course of time,' i.e. it was coined as an afterthought, to suit the circumstances of the case. He implies that Xuthus arranged the meeting with Ion and invented the name accordingly, pretending (δῆθεν) that it was a pure accident.

l. 834. φαῦλον, 'plain' or 'simple,' one who is not σοφός. χρηστόν, 'if he be virtuous,' not a 'knave.'

l. 837. ἀναρίθμητον, *nullo numero*, 'of no account.' Cp. *Hcl.* 1679, where ἀναρίθμητοι are contrasted with εὐγενεῖς.

l. 838. ἄγειν, explanatory infin. = τὸ ἄγειν, 'the bringing to thy house,' &c. Cp. *είκειν* l. 637.

l. 840. πιθάν, usually πείσας. The 2 aor. act. is rare. The middle aor. is used three or four times by Euripides, πιθοῦ, πίθοιο, &c. λέγων, 'pleading' as an excuse.

l. 841. ἐσφίκισε, *sc. παῖδα*, 'introduced into his family.'

l. 842. τῶν Αἰόλου, Xuthus being a son of Aeolus l. 63). The old man means to say that he ought originally to have taken a wife of the Aeolidae, instead of marrying a daughter of Erechtheus. But having married Creusa he was bound to share her fortunes (l. 818).

l. 843. ἐκ τῶνδε, 'after this,' i.e. 'on this account.'

γυναικείον τι. Cp. ll. 616, 617.

l. 847. The reading is doubtful; see *C. A.* The text reading μεθήσεις τοῦτο means 'I now remits in this matter,' and comes to much the same as the MSS. ἐφ' ἧς τοῦτ', 'hence from this,' for which cp. λύσσης ἐφ' ἧ *H. Fur.* 866.

l. 848. δυοῖν, neuter, as θάτερον shows, 'two hostile things' in a general sense.

l. 850. μὲν οὖν, to be taken separately; the μὲν emphasises ἐγώ.

l. 852. ἐπλίζει also 1124, a Homeric word. Cp. *Il.* 11. 641 ἔπλισσε κυκεῖω.

l. 853. τε . . . τε = 'either . . . or' disjunctive. Instances of this construction are common.



ll. 854-856. For the sentiment cp. *Hel.* 728-731 :—

ἐγὼ μὲν εἶην, καὶ πέφυκ' ὅμως λάτρης,  
ἐν τοῖσι γενναίοισιν ἡριθμημένος  
δούλοισι, τοῦνομ' οὐκ ἔχων ἐλεύθερον,  
τὸν νοῦν δέ.

l. 856. ὅστις . . . ἦ. The omission of ἄν with ὅς, ὅστις, &c. and the subjunctive is common in Homer, fairly so in tragedy, but rare in Attic prose. For instances cp. *Alc.* 76 ἱερὸς . . . ὅτου τόδ' ἔγχος κρατὸς ἀγνίσῃ τρίχα, 'that man is sacred . . . whose hair this sword doth hallow,' *Iph. T.* 1064 καλόν τοι γλῶσσ' ὕψι πιστῇ παρῇ. In these and other examples we have a general statement applied to some definite person in the principal clause = 'that man, who,' &c., not 'whosoever' (Jelf, *Gr. Gr.* § 828). But since the subjunctive mood itself expresses that degree of indefiniteness which a general statement implies, the presence or absence of ἄν makes practically little difference.

ll. 859-922. CREUSA'S MONODY. 'How shall I keep silence, O my soul? yet how reveal my shame? But what hinders now? my lord is false, and I am left forlorn. Gone are all the hopes for which I kept my honour, my shameful secret. By Athena and Zeus I swear, I will unfold it now, and ease the burden of my soul. I weep, and my heart is sore; gods and men alike have wronged me—I will proclaim their treachery.

'O thou that makest melody with lyre and horn, son of Leto, I will tell out thy perfidy. Thou foundest me gathering flowers, thy hair all golden; then with cruel grasp, heedless of my cries, didst force me away and work thy will. And I bare thee a child, and left him there, ah me! to perish, my babe and thine; while thou to thy harp caroldest songs of triumph!

'Ho! son of Leto, giver of oracles from thy golden throne, I cry aloud in thine ear. A base couchmate art thou! To my spouse thou givest a son, and leavest mine to the birds a prey. Thine own Delos hates thee, and the palm where to Zeus Leto gave thee birth.'

The metre as far as l. 880, after three introductory verses, is the regular anapaestic. At l. 881 Creusa begins her complaint of Apollo's perfidy, reciting the tale of her undoing in long-drawn spondaic lines, with 'resolved' feet at intervals, expressing by rapidity of movement her rising frenzy. Her state of mind at this juncture leads her to welcome with joy the scheme of vengeance, unfolded by the Paedagogus in the following dialogue.

ll. 859-861. σιγάσω, aor. conjunctive. The future is σιγήσομαι. σκοτίας = 'secret.' Cp. σκότιον λέχος *Tro.* 44, and perhaps θεῶν σκότιοι . . . παῖδες *Alc.* 990. αἰδοῦς ἀπολειφθῶ, lit. 'be deserted by,' i. e. 'lose all claim to modesty.'

1. 863. πρὸς τίνα . . . ἀρετῆς; 'with whom am I to contend in the lists of virtue?' As long as Xuthus was faithful to her, she would not reveal her secret for fear of disgracing him; *ποῦ* she is careless about her reputation, and will no longer contend for it.

1. 866. διαθέσθαι . . . καλῶς, 'to set right' her family troubles (P.). *ἄς*, referring grammatically to ἐλπίδες, implies the object of her hopes, viz. getting news of her child from Apollo. In hope of this she had concealed her amour with the god; but now that this motive is gone, her only satisfaction is to expose his perfidy (V.).

1. 870. For the omission of μά in adjurations cp. Soph. *Oed. T.* 660, 1088 among many instances.

11. 871-873. σκοπέλοισι, the Acropolis, Παλλάδος ἔχθρῳ l. 12. λίμνης, &c., 'the hallowed strand of Triton's mere' (C.). This was identified with a lake in Libya. Cp. Aesch. *Eum.* 282. After her birth from the head of Zeus (l. 456) Pallas is said to have alighted on the shore of this lake—'et se dilecta Tritonida dixit ab unda' Lucan, *Phars.* 9. 353. Hence the appellation 'Tritonia virgo' Virg. *Aen.* 11. 483.

11. 874, 875. ὥς, &c., 'since by lifting this burden (her secret) from my breast,' &c. Νῆσαι is 'to heap up,' as νήσαντες *Herc. Fur.* 243. 1. 877. κακοβουλευθεῖσα, 'mischievously plotted against,' i. e. 'the victim of evil devising on the part of men and gods.' The compound is incorrectly made, since verbs not compounded with prepositions (as ἐπιβουλεύω) should be formed from an adjective or noun already compounded (κακόβουλος), and should end in -έω. Hence we get κακοβουλέω, like ναυμαχέω (ναύμαχος), εὐτυχέω (εὐτυχής), &c. But Euripides is by no means regular in these formations, and Paley gives several instances by way of illustration.

11. 881, 882. μέλπων . . . ἐνοπᾶν, 'that makest melody on the lyre.' Cp. ἐπάτατον χέλυιν *Alc.* 447. Originally the lyre had only three, then four strings. Terpander is said to have added three more about 650 B.C.

ἄτε, fem. 'which awakes sweet echoes of the Muses' song.' ἀγραύλοισι κέρασιν, 'horns of wild oxen,' in reference to the horn sounding-board of the lyre. [Note the *ā* in κέρασιν, according to Epic usage.] The epithet ἀψύχοις conveys the idea of the 'lifeless' horn living, as it were, again in the music.

1. 887. χρυσῶ, &c., 'the glint of gold upon thy locks' (C.).

1. 888. εἰς κόλπους, either with φάρεσιν, 'into the bosom (folds) of my dress,' or 'into my bosom for my dress to deck it.' ἀνθίζειν is an explanatory infinitive. Cp. *Hel.* 243, where Hermes finds Helen χλοεῖα δρεπομένην ἔσω πέπλων βόδια πέταλα.

1. 890. χρυσανταυγῇ is an expressive word, 'reflecting golden sheen'

as in a mirror. Cp. *Hec.* 925 χρυσέων ἐνόπτρων λείσσουνσ' ὑτέρμονας εἰς αὐγὰς (V.).

l. 891. ἐμφύς, 'grasping,' like ἐν δ' ἄρα οἱ φῦ χειρί in Homer.

l. 893. ὦ μήτερ, &c. Cp. *Ov. Fast.* 4. 447 'Illa quidem clamabat. Io carissima mater,' in his description of the rape of Proserpine, the whole of which should be compared with the present passage.

l. 896. Κύπριδι χάριν πράσσων (l. 37), 'doing pleasure to Cypris,' the goddess of love.

ll. 897, 898. φρίκα ματρός is rendered (1) 'in dread of my mother,' (2) 'with a mother's thrill' (P.), in reference to her own agonized feelings. This is far more forcible.

l. 899. εὐνάν, i. e. 'the cave' (l. 17).

l. 905. παῖς μοι σός, 'thy child to my sorrow.' μοι is *dat. ethicus*. [Not 'my child and thine' (reading καὶ σός). See C. A.]

σὺ δέ, &c., a pathetic contrast, 'and thou (all the while) carollest to thy lyre exultant strains.'

ll. 908-911. The γε marks emphatic irony,—'since thou givest utterance at thy shrine . . . I too will proclaim a word in thine ear.' For the allotment of oracles, implied in κληροῖς, see on l. 416. ὀμφάν is a divine, as opposed to αὐδάν a human utterance.

πρὸς θάκουσ, pregnant construction = 'when they approach thy shrine.'

l. 914. χάριν οὐ προλαβών, 'for no favour erst received,' i. e. though thou owedst him nothing for any service done by him.

l. 916. γενέτας, here = 'son,' as in *Soph. O. T.* 470 ὁ Διὸς γενέτας. ἀμαθής, prob. 'unconscious,' though L. and Sc. take it passively = 'unknown,' but without giving parallel instances.

l. 918. ἐξαλλάξας, 'having lost,' i. e. 'bereft of' the shawl in which Creusa had wrapped the baby in default of σπάργανα (132, 955).

l. 919. ἃ Δᾶλος, 'thy Delos.' The palm and the bay-tree are referred to in *Hec.* 458, &c. ἐνθα πρωτόγονός τε φοῖνιξ δάφνη θ' ἱεροὺς ἀνέσχε πτόρθους Λατοῖ φίλα, also in *Iph. T.* 1099. The story is told in the Homeric Hymn to the Delian Apollo, ll. 91, &c.: 'For nine days and nights Leto suffered the birth-pains, with all the goddesses around her, save Hera, who was keeping back Eileithuia in jealousy. But the goddesses sent forth Iris to summon Eileithuia, and she came from Olympus at their bidding even to Delos. Then again did the labour pains take hold of Leto, and she cast her arms round a palm-tree trunk, and straightway the child sprang forth to the light.'

l. 921. λοχεύματα, either a cognate acc. 'bore by a holy birth,' or in apposition with σε = 'offspring,' abstract for concrete, like δούλευμα l. 748.

l. 922. *καρποῖς*, instrumental dat., 'by the seed (fructifying) of Zeus.' For the metaphor cp. ll. 476, 815.

ll. 925-1047. PAEDAGOGUS. '*Daughter, this new tale of woe fills me with ruth. What means this upbraiding of the god? Tell me once again.*' CREUSA. '*Hear then! thou knowest the Long Cliffs at Athens?*' PAED. '*Yes, the cave of Pan.*' CRE. '*There Apollo forced me—alone in that cave I bare a child.*' PAED. '*Where is he now?*' CRE. '*Dead, exposed to wild beasts. That deed was mine—Apollo gave no aid.*' PAED. '*How couldst thou? cruel! but the god was more cruel still.*' CRE. '*He, methought, might save his child.*' PAED. '*Alas, for the doom of thy house!*' CRE. '*'Tis the fate of mortal men.*' (After a pause) PAED. '*But now for revenge on him who wronged thee.*' CRE. '*What can I do?*' PAED. '*Burn his holy shrine.*' CRE. '*I dare not.*' PAED. '*Slay then thy husband.*' CRE. '*That our former love forbids.*' PAED. '*His son then, the upstart heir.*' CRE. '*Gladly would I; but how and where?*' PAED. '*With armed force at the banquet.*' CRE. '*Discovery is certain.*' PAED. '*Well then, thyself give counsel.*' CRE. '*I have a scheme; listen. Thou knowest how the Giants fought—*' PAED. '*Aye, with the gods in Phlegra.*' CRE. '*There Earth engendered a strange monster, the Gorgon, by Pallas slain.*' PAED. '*Whose serpent skin Athena wears. But what avails thi against thy foes?*' CRE. '*To Erichthonius, my ancestor, Pallas gave—*' PAED. '*What gift?*' CRE. '*Two drops of Gorgon's blood in a golden casket. This I inherited; it is here.*' PAED. '*What virtue have these drops?*' CRE. '*One saves life, the other kills.*' PAED. '*Are they mingled?*' CRE. '*No, kept apart.*' PAED. '*We have all we need.*' CRE. '*By this the lord shall die, and by thine hand.*' PAED. '*Say but the word; but where?*' CRE. '*At Athens, when he comes.*' PAED. '*I like not that; the blame will then be thine. Nay, slay him here.*' CRE. '*This will speed my pleasure. Go then to the banquet; hide this in thy robe, and drop the poison in the young man's draught; thus will he die, and never come to Athens.*' PAED. '*This I will do; retire thou within. Support me, aged limbs, to my deadly work. Against a foe no law of right avails.*'

l. 926. *ξῶ . . . γνώμης*, i. e. this new tale of thine has confused my judgement, so that I know not what to advise.

ll. 927, 928. *φρενί*, dat. *commodi* = 'to ease my mind.' The subject of *αἶρει* is changed, so that *ὑπεξαντλῶν* makes what is called a *nomina-tivus pendens*. Cp. *Iph. T.* 695 *σωθεὶς δὲ . . . ὀνόμα τ' ἐμοῦ γένοιτ' ἄν* = 'I should get a name,' *ib.* 947 *ἐλθῶν . . . μ' οὐδεὶς ἐδέξατο*, instead of *ἐλθόντα*.

The sense is—'I was just baling out (getting rid of) one wave of trouble, when lo! a fresh one heaves me up astern.' For the metaphor



cp. *Med.* 78 εἰ κακὸν προσοίσομεν νέον παλαιῷ, πρὶν τόδ' ἐξηγτηλέναι, also l. 200 n.

ll. 929, 930. Paley translates—'For you had no sooner *uttered* them *about* your present troubles, than you pursued a new path about other woes.' He cites several instances of the gen. after verbs of speaking = 'talk *about* a thing.' But ἐκβάλλειν in its present context would be almost certainly understood to mean 'which (tale) thou *diverting from* the present distress didst pursue a fresh track,' &c. Creusa had gone off from her original complaint about Xuthus to the more serious charge against Apollo, and this is what puzzles and disturbs the mind of the Paedagogus. [For the reading *καινάς* for *κακάς* see *C. A.*]

l. 931. τίνα λόγον, &c., 'what case (charge) is this thou urgest against Loxias?'

l. 932. ποῖον, in its colloquial sense (l. 1294), expresses surprise = 'a *son*, say'st thou?'

ποῦ with πόλεως. It was really outside the city walls (l. 12), but the old man would not be aware of this.

l. 933. φίλον τύμβευμα, 'a welcome sepulture,' i. e. to be devoured by the beasts. Cp. Aesch. *Sept.* 1023 ὑπ' οἰωνῶν . . . ταφέντα (of Poly-nices' unburied corpse), Soph. *El.* 1487 κτανὼν πρόθεσ ταφεῦσι, i. e. to birds and beasts (B.). ἀνελθε, 'tell me again'; so ἀνειμι *Heracl.* 209.

l. 934. αἰσχύνομαί σε, 'I am abashed before thee' (P.), as in l. 1074.

l. 935. ὥς, sc. ἴσθι, 'be sure that.'

ll. 936, 937. If Κεκροπίας πέτρας be the gen. sing., it means 'the cave on the Acropolis (the place) which we call the Long Rocks,' αἶ9, by attraction to Μακράς, indicating a general description of the spot. [Or Κεκ. πέτρας may be taken as acc. pl., with a comma after it, and πρόσβορρον ἄντρον in loose apposition, 'the Cecropian rocks—with cave on northern side—which (rocks) we call,' &c.] For the locality see on ll. 13, 283, 492.

l. 942. ᾗσθόμην, 'I noticed myself' (ἐγώ emphatic). Creusa had done her best to conceal her state (ll. 14, 15), but there was a νόσος κρυφαία, of which the old man did not then know the cause. This is inconsistent with l. 1596, where she is said to have been ἄνοσος by a special providence.

l. 943. φαίμεν ἄν, 'I would confess the fact.' The regular form is φαίμεν, the longer one (as δρηφόμεν) recurs only in the *Cyclops* 132. See *C. A.*

l. 946. ἐξέκλειψας, 'didst thou manage to conceal.' The answer is not in ἔτεκον alone but in μόνη (l. 948); only Creusa interrupts her tale by the ejaculation ἀνάσχου, &c. (caused by some gesture of surprise on the part of the Paedagogus), and her μόνη comes out in reply to his suggestion.



ll. 948, 949. For λοχεύειν, 'aid in delivery,' cp. l. 455 n., and for the discrepancy between κατ' ἄντρον and ἐν οἴκοις in l. 16 see note there.

l. 950. ἴνα, &c., i.e. 'find him, that,' &c. There is the usual stress on σύ, 'thou,' as well as Xuthus.

l. 953. παιδεύεται, 'is spending his boyhood' (P.). Cp. παρθενεύεται *Hel.* 283, κορευθήσει *Alc.* 313, also l. 1084 n.

l. 954. τίς γάρ; (l. 971), denoting surprise, 'who then?' or 'why *who?*' as in St. Matt. 27. 23 τί γὰρ κακὸν ἐποίησεν;

l. 955. πέπλοις. Cp. ll. 26, 918 n.

l. 957. 'My sorrows and my secrecy were my only witnesses' (V.).

ll. 958, 959. καὶ πῶς (l. 293 n.) here = 'surely you did *not*,' &c., to which the answer is πῶς δέ; 'how indeed?' i.e. 'surely I *did* so.'

l. 960. τλήμων, 'hard-hearted'; cp. ἔτλης above. For τόλμης, gen. of respect, cp. τάλαινα συμφορᾶς l. 764.

ll. 961, 962. εἰ παῖδα, &c., 'if you had only seen,' &c. The apodosis is easily supplied. πεσεῖν, 'to be laid' (V.), like κείσθαι when used for the passive of θεῖναι (l. 756), ἀποθανεῖν of κτανεῖν, &c.

l. 963. ἔν' οὐκ ὦν, &c. = 'where by not letting him be I wronged him,' i.e. 'where it was wrong in me not to keep him' (B.).

l. 964. ἐς τί δόξης, &c., 'with what expectation did it occur to thee?' (lit. 'as regards what in the way of expectation'), that is, 'what was thy motive in casting forth thy child?'

ll. 965, 966. ὥς, 'believing that.' Cp. ὥς μὴ μενοῦντα *Heracl.* 693. The acc. part. depends on some verb to be supplied from the context, such as ἔδοξα. In the next line the old man dismisses this hope as a forlorn one.

l. 967. The stress is on the participle κρύψας rather than on the verb, 'why with veiled head weepst thou?' This is often the case, e.g. in *Heracl.* 111 φράσαντά σε . . . χρῆν ταῦτα τολμᾶν; 'oughtest thou not to have told this to the king before being so bold?' Covering the head was a sign of grief and shame. So the Chorus in Soph. *Aias* 245 on hearing of the chieftain's disgrace, exclaim ὦρα τιν' ἤδη κάρα καλύμμασι κρυφάμενον, &c.

l. 968. πατέρα, if genuine, must refer to Erechtheus, who is supposed, even after death, to be affected by the family misfortunes. See *Arist. Ethics*, i. 11.

l. 970. ἀντεχώμεθα, 'cleave to,' i.e. 'let us dwell no longer on lamentations,' but *act*.

l. 971. For τί γάρ see on l. 954.

l. 973. For καὶ πῶς, implying impossibility, cp. l. 958 n.

ὑπερδράμω, lit. 'outrun,' i.e. 'escape the vengeance of the mightier powers.' See on κρατεῖς l. 439.

l. 975. καὶ νῦν, 'even as it is.'

l. 977. εὐνὰς τὰς τότε, 'the love that once was ours' (Bayfield).

l. 978. ἀλλά, 'at least,' as in l. 426. ἐπὶ σοί, 'against thee,' i. e. to usurp thy throne. Cp. l. 1188.

l. 983. ἐπίσημον ὁ φόνος, a general statement, 'murder is a notorious thing.' Hence the proverb, 'Murder will out.'

τὸ δοῦλον, neuter collective, like τὸ ἵππικόν, 'Ἑλληνικόν, &c.

l. 984. κακίζει, 'art turning coward.' Cp. *Med.* 1246, also the active μὴ κάκιζε *Iph. A.* 1436.

l. 985. καὶ μὴν, with γε added for emphasis = 'well (as to that) I have,' &c.

δραστήρια, 'effective'; thus we speak of a 'drastic' remedy.

l. 986. ἀμφοῖν, gen. of respect, i. e. 'both in craft and in act I am at your service.'

ll. 987-988. γηγενή μάχην, also in *Cycl.* 5. Cp. τετρασκελῆ πόλεμον (of the Centaurs) *H. Fur.* 1272. For the Battle of the Giants see Apollodorus i. 6. This Phlegra was the ancient name of Pallene, one of the three peninsulas of Macedonia; not the district in Campania, also called the *Phlegraei Campi*.

l. 989. According to Hesiod, *Theog.* 27, there were three Gorgons, one of whom was Medusa, but he does not represent them as 'Earth-born.' Perhaps Euripides invented this incident in the story.

ll. 990, 991. θεῶν πόνον, 'to make work (trouble) for the gods.' The common account was that Perseus slew the Gorgon by the aid of Athena.

l. 992. 'What semblance (σχῆμα) of savage form presenting?'

l. 993. ἐχιδνης περιβόλοις, 'snaky girth' (V.). The breast (θώρακα) of the monster was covered with a scaly hide; this Athena stripped off and wore as a breastplate (l. 995).

l. 996. αἰγίδα. The name *aegis* was usually derived from αἶξ, and supposed to mean a 'goat-skin' (*Hdt.* 4. 189). It was ornamented with a fringe or tassels (θύσανοι *Hom. Il.* 2. 448, 15. 229). Cp. l. 1423. It has been thought that Euripides intends to derive αἰγίς from αἰσσεῖν, because Athena 'rushed' into the battle wearing it. That is if the true reading be ἤξεν instead of ἦλθεν in l. 997. See *C. A.* Also, as Mr. Bayfield observes, the aor. ἔσχεν must mean 'got' the name on this particular occasion, not 'had' it before, which would be εἶχει. For fuller information see *Dict. Ant.* s.v. AEGIS.

l. 999. The rhythm is harsh, there being a tribrach in the second foot and no proper caesura.

ἦ οὐ is scanned as one syllable. τί δ' οὐ μέλλεις = 'of course you do.' Cp. τί δ' οὐκ ἔμελλον *Soph. Ant.* 448.

l. 1000. For the legendary birth of Erichthonius see on l. 267, &c.

l. 1002. μέλλον . . . ἔπος, either 'thou hast something yet to add,'

or, 'thou art for adding a word that seems to hesitate' (V.), i. e. you have somewhat to say which you hesitate to utter.' We must suppose therefore that Creusa speaks slowly, and pauses at the end of the line.

l. 1004. ἔχοι, sc. τὸ αἷμα. πρὸς ἀνθρώπου φύσιν; i. e. what physical effect?

l. 1006. ἐν τῷ, &c., lit. 'wherewith did she fasten it to (lit. 'from') his body and put it round the boy?' The local dat. with ἀμφί is rare in Attic Greek. Cp. ἀμφὶ δίναις *Iph. T.* 6; ἀμφί σοι *Soph. Ai.* 562.

l. 1007. δίδωσι, 'bequeathed,' as in *Med.* 955. Euripides makes Erichthonius the grandfather of Erechtheus (l. 267).

l. 1010. κέκρανται, 'ordained' or 'constituted,' i. e. for its use (l. 1012).

l. 1011. The *vena cava superior* receives and returns to the heart the blood from the head and upper extremities of the body. Apollodorus

3. 10. 3) distinguishes between the left vein, whose blood wrought death, and the right vein, which had salutary properties.

ὅστις, sc. σταλαγμός (l. 1003). Though ὅστις here expresses 'one of two definite things' (P.), and does not practically differ from ὅς, it still retains its ordinary force as denoting a special attribute or property, producing a certain effect.

φόνου, 'from the blood,' - αἵματος, as often in Homer. So φόνου σταλαγμοί *Hec.* 241.

l. 1012. χρῆσθαι depends on κέκρανται (l. 1010 n.), the τί repeating the πῶς. But in sense it = an imperative 'what must one do therewith?'

l. 1014. ὁ δεύτερος ἀριθμός, just as we might say 'what effect has number two?'

l. 1016. εἰς ἐν κραθέντα, lit. 'so blent as to make it one.'

l. 1020. Mr. Bayfield compares the language of Aeolus to Juno, *Virg. A.* 1. 76 'tuus, o regina, quid optes Explorare labor, mihi iussa capessere fas est.'

l. 1021. ὅταν = *cum primum*, 'as soon as' Cp. the north country use of 'whenever,' and the old English 'whenas.'

l. 1022. The force of γάρ is 'I may raise objections to your plan, for you did so to mine' (l. 983).

l. 1025. μητρυιάς. Cp. ll. 1270, 1329. For instances of the proverbial cruelty of stepmothers in Greek and Latin authors see my note on *Alc.* 305.

l. 1027. τῷ χρόνῳ, &c., lit. 'by the time i. e. by the shorter interval thus secured) I anticipate my pleasure.' Creusa assents to the proposal to kill the boy 'here' (αὐτοῦ and at once, instead of waiting till she got him to Athens. For προλάβυμαι see on l. 1266.

ἡδονῆς is partitive gen., 'get my taste of the joy.'

l. 1028. *λήσεις . . . λαθεῖν*, lit. 'you will escape your husband's knowledge in a matter wherein he desires to escape yours,' i.e. you will conceal from him your knowledge of the secret he wishes to hide from you, viz. that Ion is his son. Hence Xuthus will never suspect *you* of being concerned in his death.

l. 1029. The common expression *οἶσθ' ὃ δρᾶσον* (*Med.* 600, *Hel.* 315, *Hec.* 225, *Heracl.* 451, &c.) is simply a shorter colloquial phrase for *ὡς δεῖ σε δρᾶσαι*, 'knowest thou what thou must do?' It is, as Prof. Jebb explains it (in *Soph. Oed. T.* 543) 'an abrupt imperative' substituted for the longer expression, to which it is an exact equivalent, and is therefore made to depend directly upon *οἶσθα*.

l. 1030. *ὄργανον* = *ἔργον*, 'piece of work,' as in a Fragment of Sophocles where the honeycomb is termed *μελίσσης κηρόπλαστον ὄργανον*.

ll. 1031, 1032. *λάθρα*. Cp. l. 806. The feast itself was a public one, but Creusa was not to know of it. Hence *ἡμῖν* is either *dat. incommodi* = 'to deceive us,' or *dat. ethicus* = 'this (base) lord of mine.' For *ὅταν* see on l. 1021.

l. 1035. Possibly interpolated; see *C. A.* If genuine, note the thrice repeated injunction to secrecy.

l. 1038. *αὐτοῦ*, 'here,' in Delphi (l. 1026).

l. 1039. *εἴσω προξένων*, 'into our hostelry' (V.). For the 'public hosts' (*πρόξενοι*) see on l. 551.

l. 1041. *ὦ γεραιὲ πούς*, &c. Cp. l. 740 and following lines.

l. 1042. *τῷ χρόνῳ*, 'by lapse of time.' The whole clause = 'in spite of age.'

l. 1043. *δεσποτῶν μέτα*, 'in aid of thy mistress.' For the plural cp. ll. 233, 236 and other instances.

ll. 1045-1047. *εὐσέβειαν*, 'piety,' denotes (like *pietas*) duty towards one's fellow-men, springing from a sense of duty towards the gods. The doctrine here expressed need not be regarded as the poet's own; elsewhere (as in Helen's appeal to Theonoe, *Hel.* 901, &c.) he strongly enforces the claims of *εὐσέβεια*. But it represents the popular opinion of his time, and is dramatically appropriate to the character of the Paedagogus.

ll. 1048-1105. CHORUS. 'Godless of the ways, that rulest the powers of darkness, direct the fatal draught against the usurper of our throne. Let none reign in Athens, save the true-born sons of Erechtheus.'

'Should my mistress fail, and the fatal moment go by, straight she will pass by self-inflicted doom to the world below, ending a life of suffering. Never will she, the daughter of a royal line, endure an alien lord within her halls.'

'Shame, that this youth should witness our holy rites; when the starry heavens, the moon, and Nereus' daughters worship with dance



and song the Mother and the Maid, in the place where this vagabond waif of Phoebus hopes to reign.

'Ye bards that make women's lawlessness ever your theme, mark how we surpass men in virtue. Against them turn the current of your song; for here a son of Zeus, deserting the fortunes of wedlock, hath gotten him a child by another love.'

The metre is again glyconic (see on l. 112) with dactylo-trochaic lines introduced at intervals.

l. 1048. *Εἰνοδία*, *Diana Trivia*, 'diva triformis' Hor. *Od.* 3. 22, 4. Her image stood at cross-roads (ἐν ὁδοῖς). Cp. *ἐνοδίαν θεόν* Soph. *Ant.* 1199. She is Hecate, also identified with *Κόρη* (Persephone), l. 1085, and was invoked as the patroness of sorcery and especially of murders. Hence Medea invokes her aid as *σύνεργος* when about to slay her children (*Med.* 395).

ll. 1049, 1050. *νυκτιπόλων ἐφόδων*, 'assaults of darkness' or 'nightly visitations,' of ghosts and apparitions, over which Hecate presided as queen of the underworld. *μεθαμερίων* contrasts with *νυκτιπόλων* = 'as by night, so at noonday also direct the filling of the deadly bowl.' For *ᾠδωσον*, 'guide,' cp. *ᾠδῶσαντα* Aesch. *Agam.* 170.

ll. 1051, 1052. *ἐφ' οἷσι*, either neuter 'to the ends for which,' or masc. 'against whom,' viz. Ion, defined as *τῷ . . . ἐφαπτομένῳ*.

l. 1054. *χθονίας*, possibly 'earth-born' (989), but more likely in its usual sense of 'infernal,' 'hellish.'

l. 1055. *λαιμοτόμων*, 'from the gashed throat (dripping).'

l. 1057. *ἐφαπτομένῳ*, 'is grasping at,' i.e. laying claim to.

l. 1060. Compare the Chorus in praise of Athens, *Med.* 824, &c., beginning *Ἐρεχθεῖδαι τὸ παλαιὸν ὄλβιοι*.

l. 1061. *ἀτελής*, 'fails of its effect.' *σπουδαί*, 'efforts' (B.).

l. 1063. *φέρεται*, 'is borne up,' 'sustained.' The metaphor of a stream is continued from *ᾄπεισι* = 'flows by' (V.), which is understood with *ἐλπίς*. For the elision in *φέρει(αι)* Paley quotes several instances, e.g. *Iph. T.* 679 *σῴζεσθ(αι) αὐτός* (unless the true reading is *σεσῶσθαι σ' αὐτός*), Soph. *Trach.* 216 *ἀείρομ(αι) οὐδ' ἀπώσομαι*, &c.

ll. 1064, 1065. With *ξίφος* supply a verb from *ἐξάψει* (*zeugma*) meaning 'thrust' into her throat. For the gen. *λαιμών* after *ἐξάψει* see l. 1006. The Greeks regarded suicide as a virtue. The mode of death by hanging was however objected to, as preventing the free escape of the *ψυχή*. Cp. Hom. *Od.* 22. 462. (See note on *Hel.* 299.)

ll. 1066, 1067. *πάθεισι*, &c., 'ending (her present) sufferings by (fresh) sufferings,' viz. by a violent death. *μορφάς*, 'forms' or 'phases,' i.e. a renewed life in the world of spirits. Paley cites *Med.* 1039 *ἐς ἄλλο σχῆμ' ἀποστάντες βίον*.

l. 1074. *αἰσχύνομαι*. Cp. l. 934, &c. *πελύνμνον*, 'praised in many



a hymn,' addressed to the god under his numerous titles (Bacchus, Iacchus, Dionysus, Bromius). Hence the epithet πολυνύμος in Soph. *Ant.* 1115, Hymn *ad Dionysum* 7.

11. 1075 1077. παγαῖς, the spring named Callichorus at Eleusis, because the women danced round it. The Eleusinian festival, like that at Delphi (l. 716), was celebrated with a torch-light procession, in honour of Iacchus and Demeter. It was held in the month Boedromion, of which the twentieth day (εἰκάδες) was the most solemn day of the mysteries. λαμπάδα θεωρόν is the torch borne by the θεωροί, who visited Eleusis and witnessed the rites. ὄψεται, sc. Ἴων, termed Φοίβειος ἀλάτας l. 1089. The presence of an alien at this most sacred of Athenian festivals is regarded as a profanation.

1. 1078. καὶ Διός, &c., 'even' the elements join in the solemn dance. It should be noticed that Bacchus and Demeter were themselves elemental deities, objects of the old nature-worship, of which the Eleusinian mysteries were a remnant (B.). Cp. 'Liber et alma Ceres' Virg. *G.* 1. 7.

1. 1079. ἀνεχόρευσεν, aor. of custom = present, 'worship in the dance.' This verb, with χορεύει, governs κόραν and ματέρα (l. 1085). Cp. Pind. *Isth.* 1. 8 τὸν ἀκείρεκόναν Φοῖβον χορεύων. We had the passive χορεύεσθαι in l. 463. The stars are regarded as a choir, as in *Elect.* 467 ἄστρον αἰθέριον χορόν. Cp. Soph. *Ant.* 1147 ἄστρον χοράγ', also Tibullus 2. 1. 88 'lascivo sidera fulva choro,' and 'the starry quire' in Milton's *Comus*, 112.

1. 1081. For the fifty Nereids, daughters of Nereus and Doris, cp. *Iph. T.* 274 πεντήκοντα Νηρηίδων χορόν. Their names are given by Hesiod, *Theog.* 243, &c., also by Virgil, *G.* 4. 336, &c.

1. 1084. κορευόμεναι (corrected from χορευόμεναι : see *C. A.*) 'passing their maidenhood.' See note on παιδεύεται l. 953.

1. 1087. ἴνα, &c, connected with l. 1077, 'in the place where,' i.e. Athens, the seat of this worship.

1. 1088. ἄλλων πόνον, 'the result of other men's labours,' viz. the kingdom of the Erechtheidæ. εἰσπεσών, 'intruding upon,' like ἐπισελοθών l. 813.

1. 1089. ἀλάτας, 'vagabond waif.' See on ἀλητείαν l. 576.

1. 1090. δυσκελάδοισιν. See quotation from the *Medea* on l. 1096.

1. 1091. κατὰ μούσαν ἴοντες, 'pursuing the path,' or perhaps, by a different metaphor, 'floating down the stream of song.'

1. 1093. Κύπριδος, inspired by Cypris (Aphrodite), as the goddess of Love. The word need not in itself imply 'lawless love'; the epithets attached to γάμους are sufficient to denote this.

1. 1095. ἄροτον - 'seed' or 'race.' Badham cites *Med.* 1281 τέκνων δὲν ἔτεκες ἄροτον.

11. 1096-1098. **παλίμφομος**, 'with changed burden,' i.e. directed against men and their amours. Cp. *Med.* 418 οὐκ ἐτί δυσκέλαδος φάρμα γυναικάς ἔξει . . . ἐπεὶ ἀντράχῃσ' ἂν ὕμνον ἀρσένων γέννα.

1. 1099. The text is doubtful, though not certainly corrupt (see C. A.). **Διὸς ἐκ παίδων** refers to Xuthus' reputed descent from Zeus through Aeolus (l. 63).

[Dr. Verrall objects (reading εἰς for ἐκ) that the point of the passage lies, not in his descent from Zeus, but in the fact that he belongs to the male sex, and is an instance of masculine infidelity. He refers to Hesiod's *Theogonia* to show that the male sex alone were called the 'children of Zeus.' But even so, in the particular instance of Xuthus, the baseness of his conduct is aggravated in the estimation of the Chorus by the nobility of his descent.]

11. 1101, 1102. οὐ κοινὰν goes with **δεσποίνα**, lit. 'not in common with my mistress, begetting a fortune of children for the house, i.e. children on whom the fortune of the house depended.

11. 1103, 1104. ἄλλαν is best taken with **Ἀφροδίταν**, 'gratifying himself with,' i.e. 'paying court to some strange love' C., Cp. **Κύπριδι χάριν πρόσπων** l. 896.

11. 1106-1128. SERVANT OF CREUSA. '*Ladies, where may I find my mistress?*' CHORUS. '*Why this eager haste? what tidings?*' SER. '*We are pursued; they seek my lady's life.*' CHO. '*Are we then detected? but how?*' SERV. '*It was the work of Phoebus.*' CHO. '*How was it done? tell us, ere we die.*'

SERVANT. '*Leaving the shrine the father and his son—to celebrate the natal feast, Xuthus set forth to Bacchus' holy mount to offer victims there, saying ere he went, "Son, raise here a spacious tent, and prepare the banquet ere I come again."* Forthwith the youth set up the tent, one hundred feet foursquare. First, over the roof he threw a canopy of woven work, fetched from the temple treasury. Upon it was seen Heaven with his starry host, the Sun-god in his flaming chariot and Hesper's bright star; Night with her attendant train, the Pleiades and Orion, Arctos revolving overhead. Next uprose the Moon's full orb, the Hyades, and Laven with the stars in flight. The sides he hung with tapestries of Eastern design, ships confronting ships, strange monsters, the chase of deer and lions. At the entrance was a cecrops with his daughters, and within the hall golden bowls in order set. Then a herald bade all the Delphians to the feast; these entered, and took their fill of meat and drink. Presently an old man coming in began with busy zeal, all unbidden, to serve the guests. At length, when the bowl was set on, he called for larger cups; one goblet he filled and presented to his young lord, casting therein, unseen by all, the drug which they say his mistress gave him. Just then one let fall an

ill-omened word; whereat the youth bade each guest pour his libation to the ground and refill the bowls. With that, a flight of doves from the temple court entering the tent sipped the wine where it lay. One alone, that tasted where this new-found son had poured his draught, writhed in convulsions, and screaming gasped out her life in agony. Forthwith the youth caught the old man by the arm, and crying, "Confess! who sought my life?" searched him for the proofs; whereupon the old man, constrained by force, revealed Creusa's bold attempt. Straightway from the banquet the youth rushed forth, and before the Delphian nobles urged his plaint; whereat they have doomed our queen to death by stoning. And now they pursue her, hapless lady, to the destruction, which by coming hither she herself hath wrought.

l. 1106. The epithet *κλειναί*, if genuine, implies that the servant in his hurry did not at first recognise the women as his fellow-slaves, but took them for 'free women' of Delphi. Otherwise it would be inappropriate. For proposed corrections see *C. A.*

l. 1107. *πανταχῇ . . . ἐξέπλησα*, 'I have completed (my search) everywhere,' i.e. 'have searched the whole town through.' Mr. Bayfield compares Tibullus i. 4. 69 'et ter centenas erroribus *expleat* urbes.'

l. 1111. *ἀρχαί*, abstract for concrete. Compare Lat. *magistratus* and our term 'justices.'

l. 1113. *τί λέξεις*; (*Hec.* 511, *Med.* 1310, *Hcl.* 780, &c.) = 'what next?' The future implies incredulity. *λελήμμεθα*, an Ionic form, occurs in *Iph. A.* 363, *Aesch. Agam.* 849, and a few other passages.

l. 1115. *ἔγνων*, 'art right,' lit. 'hast come to knowledge' of the fact. With *κακοῦ* = punishment, Verrall compares the use of *malum* by slaves in Latin comedy.

l. 1116. *ῥῶφθη*, 'were detected,' as in l. 1215.

l. 1117. *τὸ μὴ δίκαιον*, in the mouth of the servant, must refer to Ion's usurpation of the throne, and *τῆς δίκης* to Creusa's scheme of preventing it. But the language is designedly obscure. The sense is—'the god, unwilling to be polluted (by murder within his precincts), caused detection of the attempt to defeat wrong by right.'

l. 1118. *ἐξηῦρεν* is not strictly 'detected,' but 'devised' a means of detecting, viz. the incursion of the doves (ll. 1194, &c.), and its object is not *τὸ μὴ δίκαιον* simply, but the whole clause. The pres. part. *ἵσσωμενον* denotes an attempted act. Cp. l. 1221.

ll. 1120, 1121. *πεπυσμέναι*, &c., i.e. 'our lot, whether dying or living, will be happier, when we know the facts.' Of course the stress is on *θανεῖν*, since they see no hope of escape (l. 1229); the *ὄραν φάος* is added merely as a formal alternative (cp. l. 858). In either case they desire to know all.

l. 1122. For the circumstances of Xuthus' departure see ll. 651, &c.

l. 1124. *θυσίας*, a disyllable by *synizesis*. Cp. ll. 268, 285. For *ὠπλίζετο* see on l. 852.

ll. 1125, 1126. *ἔνθα*, i.e. on Parnassus. For the Bacchic festivals and description of the locality see notes on ll. 86, 550, 714-717.

l. 1127. *παιδός*, &c., lit. 'in place of first-sight offerings for his son.' The *γενέθλια* (ll. 653, 805) were also called *ὀπτήρια*, because they were offered when the new-born child was carried round and shown to the assembled relatives, as at our christening feasts. See note on ll. 651-653.

l. 1128. *ἀμφήρεις* . . . *σκηνάς*, 'enclosed booth.' The *-ήρης* is perhaps only a termination. The meaning 'spacious' is implied by the context, but not expressed in the word itself.

l. 1129. *τεκτόνων μοχθήμασιν*, 'by craftsmen's handiwork' (P.).

l. 1130. *θύσας*. Note the tense, 'if *after* sacrificing I should delay,' &c. *γενέταις*, 'presiding over birth'; Bacchus especially (l. 1126).

l. 1133. *σεμνῶς*, 'with holy rites.' *ἀτοίχους*, as yet 'wall-less.' At this stage there was merely the 'frame-work' (*περιβολάς*) of the tent, supported on 'upright posts' (*ὀρθοστάταις*).

ll. 1134-1136. For the text reading *βολάς* . . . *φλογός* see C. A. The sense is now clear—'taking good heed of the sun's shafts, so as to face (*πρός*) neither the noonday rays of his flame, nor yet his expiring beams,' i.e. neither towards the south nor the west.

l. 1137. *πλήθρου*, &c., forming a rectangle of which each side measured 100 feet in length, i.e. a square having these dimensions.

[ll. 1138, 1139. Probably spurious: see C. A. If supposed genuine *οἱ σοφοί* must be taken as a playful remark, as much as to say—'that is, the area (*τοῦν μέσῳ*) contained 10,000 feet, as a mathematician could tell us.']

l. 1140. Observe the tense of *καλῶν* (Attic form) implying the intention.

ll. 1141, 1142. *θησαυρῶν*. Cp. l. 54 n. *κατεσκίαζε*, 'hung as a covering' or 'awning.' *θαύματ'* . . . *ὄραν*. Cp. the Homeric *θαῦμα ιδέσθαι*.

l. 1143. *πτέρυγα* . . . *πέπλων*, 'fold of drapery' falling on each side of the roof-tree, after the fashion of a bird's folded wings.

l. 1144, 1145. The allusion is to the ninth labour of Heracles, when he was sent in quest of the girdle of Hippolyte, queen of the Amazons. See Chorus in *H. Fur.* 408, &c.

l. 1146. *ἐνῆν* . . . *ὑφαί*. This construction is borrowed from Pindar and the Doric poets, and is hence called *Schema Pindaricum* or *Bocoticum*. It occurs chiefly with the verb *ἦν* or *ἐστί* preceding the substantive. The instance generally quoted is from Soph. *Trach.* 520 *ἦν δ' ἀμφίπλεκτοι κλίμακες*. Cp. Hes. *Theog.* 321 *τῆς ἦν τρεῖς κεφαλαί*.



The verb is quasi-impersonal; cp. the French *il y a des hommes*. γράμμασιν, 'pictures.'

l. 1147. The 'Sky-god' is depicted in the centre 'marshalling the starry host in the vault of heaven.' With αἰθέρος κύκλω cp. (probably) νικτὸς αἰανὸς κύκλος Soph. *Al.* 672.

ll. 1148, 1149. εἰς τελευταίαν φλόγα, i. e. the west, where his flame expires (l. 1136); 'his fiery goal' (C.). ἐφέλκων, 'bringing in his train.'

ll. 1150, 1151. ἀσεύρωτον, 'without traces,' i. e. without any outside pair of horses, which drew the car by traces *σειραί*) and were called *σειραῖοι*, Lat. *equi funales*. The car of Night had only two steeds, in distinction to the Sun's four-horsed chariot (l. 82), and these were harnessed to the yoke. Hence ζυγοῖς goes as instrumental dative with ἔπαλλεν, 'drove onward by (means of) a yoked pair.' [If, as its position rather indicates, we connect ζυγοῖς with ἀσεύρωτον, it will be a dative of respect or reference—'having no trace-horses *to* the yoke,' i. e. 'to the pair.']

l. 1153. Ὀρίων. The ι is short, as in *Cycl.* 213 καὶ τᾶστρο καὶ τὸν Ὀρίωνα δέρκομαι.

l. 1154. στρέφουσα . . . πόλῳ. The meaning is obscure, since the verb στρέφειν may be either transitive or intransitive. (See *Lexicon*) If it is transitive, the sense might be 'turning his tail-parts,' i. e. 'his tail-stars' (though ἄστρο need not actually be supplied), but then we should expect τὰ with οὐραῖα. If intransitive, οὐραῖα must be adverbial, denoting the instrument, 'wheeling round by the tail,' as Mr. Bayfield renders it, noting also that the Bear's whole body revolves, and not his tail only. This is perhaps the best rendering. In any case χρυσήρει πόλῳ is 'in a golden (star-spangled) sky,' not 'round the pole.' For the adverbial neut. plur. cp. ἄτρεστα l. 1198, and for the 'wheeling Bear' Ἄρκτου στροφάδες κέλευθοι Soph. *Trach.* 130, also Anacreon 3. 2 στρέφεται ὕτ' Ἄρκτος ἤδη.

l. 1155. κύκλος . . . ἄνω, 'up darted the moon in full orb.'

l. 1156. μηνὸς διχήρης, 'parting the month in twain.' For the ending -ήρης see on l. 1128. The autumn rising of the constellation Hyades marked the stormy season, and was therefore a 'sign to mariners.' Hence 'pluvias Hyadas' Virg. *A.* 3. 516. Euripides makes the υ long, as if from ὕειν (ῥ); it is short in Homer and Hesiod, and so is the γ in Latin.

l. 1158. διώκουσ' ἄστρο. Cp. l. 84 n.

τοίχοισιν, 'on the sides,' i. e. on the framework, as there were no actual walls (l. 1133). The sentence is a variation for τοίχους ἡμισχεν ὑφίσμασι, 'draped the sides with tapestry' (P.).

l. 1159. ἄλλα, &c., i. e. these were also the work of Asiatic hands (B.), besides the 'Amazonian spoils' (l. 1145).

l. 1160. It is generally supposed that there is an allusion here to the



famous sea-fight at Salamis, such anachronisms being not uncommon. But there is nothing in the language to indicate more than a general description.

ll. 1161, 1162. *μιξόθηρας*, such as the Centaurs, but the epithet need not refer exclusively to them, nor to the exploits of Heracles. What follows (taking *ἐλάφων* with *ἀγρας*) is best understood of wild sports in the East, such as Xenophon describes in the *Anabasis* (1. 9) and the *Cyropaedia*.

l. 1163, 1164. *θυγατέρων*, the 'Aglaurid maidens.' l. 23 n. Cp. also l. 272. *σπείραις*, 'coils.' Cecrops, as well as Erechtheus and other 'autochthonous' heroes, was represented with a serpent's tail—*τὰ πρὸς ποδῶν Δρακοντίδῃ* Ar. *Vesp.* 438.

l. 1166. *ἄκροισι*, &c., cp. *Iph. T.* 266 *ἄκροισι δακτύλοισι πορθμεύων ἔχνος*. The attitude gives the herald an air of importance.

l. 1169. *εὐόχθου*, 'rich,' 'plenteous.' The derivation is uncertain, but the word contains the idea of swelling (*ὄχθος*, *ὄχθη*), i.e. teeming with abundance. In Hesiod the verb *εὐοχεῖν* means 'to have good cheer' (*Op.* 475).

l. 1170. *ἀνείσαν ἡδονήν* is obviously suggested by Homer's *πόσιος καὶ ἐδῆτύος ἐξ ἔρον ἔντο* (*Il.* 1. 469). Hence *δαιτός* or *δείπνων* is probable in the next line.

l. 1173. *πρόθυμα πράσσων*, 'by his officious zeal,' doing the servants' duty. As *κρῶσσῶν* means 'waterpots' for mixing wine (*Cycl.* 89, *Soph. Oed. C.* 478), not for washing, it appears that the old man blundered as well.

l. 1174. *ἐπεμπε* (imperf.), 'would hand round.'

l. 1175. For *σμύρνης* cp. l. 89 n. *ἰδρῶτα*, 'gum,' oozing from the stem of the plant. Cp. *Virg. G.* 2. 118 '*odorato sudantia ligno balsama.*'

l. 1176. *ἦρχε*, 'took charge of.' These 'goblets' were pre-ently to be filled from the 'common bowl.' The following lines are a *locus classicus* on the various stages of a Greek banquet. See Plato's *Symposium*; also *Dict. Ant.* s. v. COENA.

l. 1177. *ἐς αὐλούς*, 'to the flute-playing stage.' *κρατῆρα κοινόν* = 'wassail bowl' (P.), from which the diluted wine was ladled into the smaller cups and drunk with a triple libation.

l. 1179. *μέγαλα*, 'calices maiores' *Hor. Sat.* 2. 8. 35. Paley quotes from Plato, *Symp.* p. 213, where Alcibiades exclaims *ἀλλὰ φερέτω Ἀγάθων, εἴ τι ἔστιν ἔκπωμα μέγα*.

l. 1181. *δῆ*, *iam*, *demum*, marking the precise moment, 'then ensued,' &c.

ll. 1182, 1183. *ἐξαίρετον*, 'special,' in Ion's honour. *ὥς δῆ*, as in l. 654, indicates pretence.

ll. 1185, 1186. *δραστήριον*, 'potent.' Cp. l. 985 n. *νέος*, probably 'new-found' (P.); cp. *παιδὶ τῷ νέῳ* l. 807, also *καινός* l. 1202.

ll. 1187, 1188. **τάδε**, i. e. his intention. ἦδει(ν) is the proper Attic form of the 3rd person, not ἦδη, which is the 1st person. ἔχοντι, dat. of relation, 'just as he held it.' For πεφηνότι see on l. 978.

l. 1189. **βλασφημίαν**, 'an unlucky word' (P.), such as might be deemed inauspicious. Hence the injunction εὐφημεῖν on solemn occasions (l. 98 n.).

l. 1191. οἰωνὸν ἔθετο; 'took it as an omen' of ill.

ll. 1194, 1195. For **δρόσου** = 'water' cp. l. 96 n. The wine of Byblos (or Biblos) in Phoenicia was celebrated. Athenaeus 1. 52 quotes from Archestratus τὸν δ' ἀπὸ Φοινίκης ἱερὰς τὸν Βύβλιον αἰνῶ. The original vine appears to have been disseminated in Thrace, Italy, and Sicily.

l. 1197. **κῶμος** = 'a flight.' The term is applied to the doves coming in at the conclusion of the banquet, like a troop of revellers (*comissatio*). See Plato, *Symp.* p. 212 C, also Aesch. *Agam.* 1160 κῶμος ἐν δόμοις μένει . . . Ἑρινύων.

**Λοξίου**, &c. These must have been privileged birds. See Ion's monody, ll. 155, &c. Diodorus Siculus mentions the sacred doves at Delphi. Note the change of subject in ἀπέσπεισαν, sc. οἱ δειπνοῦντες.

l. 1199. **πώματος κεχρημένοι** = 'thirsty.' This sense of κεχρημένος is chiefly Epic, but occurs also in *Iph. A.* 382, *Cycl.* 98, *Soph. Phil.* 1264 τοῦ κεχρημένοι; the usual Attic meaning is 'possessing.'

l. 1204. **ἔσεισε κάβάκχευσεν**, 'shook frantically,' staggering in convulsions.

l. 1205. The augment is dropped in **θάμβησεν**, as is often the case in messengers' speeches, but usually at the beginning of a line. Cp. *Bacch.* 767, 1084, &c.

ll. 1208, 1209. **γυμνὰ . . . ἤχε**, 'reached his arm, bared of the cloak, across the table' to grasp the old man. It may however mean 'threw off his cloak and leapt over the table.' **μαντευτός** is the same as **πυθόχρηστος** (l. 1218), 'declared by the oracle' to be the son of Xuthus.

l. 1211. **προθυμία**. Cp. **πρόθυμα πράσων** l. 1173 n.

l. 1214. **ἔχοντα**, sc. **τὸ φάρμακον**, i. e. before he could get rid of the evidence (V.).

l. 1215. **ῥάβδη**, as in l. 1116. **ἀναγκασθεῖς**, probably by torture, as was the custom in the case of slaves. **μόγισ**, from its position, is better taken with **ἀναγκασθεῖς** = 'perforce,' than with **κατέιπε**.

l. 1219. For **κοιράνοισι** see ll. 94, 416 n., also l. 1222. Here they act as a tribunal of justice.

l. 1220. Ion addresses the image of Gaea, the Earth-goddess, said to have been the most ancient possessor of the Delphic oracle, **τὴν πρωτόμαντιν** Aesch. *Eum.* 2.

l. 1221. θνήσκομεν (also κτείνουσαν 1224), pres. of attempted act = 'my life is sought.'

l. 1222. πετρορριφή, perhaps after stoning (see ll. 1112, 1236). But the punishment so graphically described in ll. 1267, 1268 might well be termed 'death by stoning,' and θανεῖν here is in close connexion with πετρορριφή.

l. 1223. οὐ ψήφῳ μιᾷ, i. e. 'by a general' or 'unanimous vote.'

l. 1225. φόνον τιθείσαν = φονεύουσαν. So we say 'do murder.' For this periphrasis cp. κραυγὴν ἔθηκας *Or.* 1510, σιγὴν θήσομαι *Med.* 66, αἶμα (= φόνον) θήσεις *Bacch.* 837, also the Latin phrases *dare ruinam*, *dare stragem*, &c.

1226. ἀθλίαν ὁδὸν alludes not only to her actual journey to Delphi, but, by implication, to her course on the path of daring (P.).

ll. 1227, 1228. ἐλθοῦσα obviously refers to the 'journey,' and must therefore be taken with Φοῖβον πάρα, not with εἰς ἔρον. The latter is lit. 'as regards her desire,' i. e. with the object of getting 'children.' τὸ σῶμα, &c., because by losing her own life she also lost all hope of offspring.

ll. 1229-1248. CHORUS. 'There is no escape for us; all is discovered, and we must perish with our mistress. O that I might soar aloft, or dive underground, or by speed of car or ship flee destruction! Vain is every effort to hide, if heaven aid not. What fate, poor lady, awaits thee hereafter? Must we too meet the due award of our misdeeds?'

The metre is again *glyconic*, ending with a short anapaestic system. Line 1242 is a *pherecratean* verse (see on l. 112, &c.).

l. 1231. φανερά, 'discovered,' 'brought to light.'

ll. 1232, 1233. The general sense is—'we are detected by the poisoned cup,' but there is some doubt as to the construction of σπονδᾶς. It is probably either the gen. abs. with μινγνυμένας φόνῳ (adverbial), 'the draught murderously mingled,' or the gen. after τάδε, 'This matter of the wine-draught . . . is detected' (V.). Paley and others take σπονδᾶς after φόνῳ, 'by the deadly effect of the draught,' &c., but the order and position of the words is against this rendering. ἐκ goes best with βοτρυῶν, made from Dionysus' 'clusters.' Cp. Milton, *Comus* 46—

'Bacchus, that first from out the purple grape

Crushed the sweet poison of misused wine.'

θοᾶς, 'like,' as an epithet of the 'viper.' For the reading *θοαῖς* see *C. A.*

l. 1234. θύματα νεπτέρων, 'sacrifice to the infernal powers,' is a periphrasis for θάνατος. The question is *whose* death is meant? Paley refers it to the attempted murder of Ion, which has been 'detected.' In that case

συμφοραί and καταφθοραί will be in apposition to the general notion contained in the line, viz. the detection of the plot. Dr. Verrall understands it of their own impending fate, viewed as a sacrifice to appease the infernal powers. This brings συμφοραί, &c. into direct apposition to θύματα, but then φανερά will have to be taken in a different sense from the φανερά of l. 1231, viz. 'certain,' and this seems unlikely. On the whole therefore the former interpretation is perhaps the better one.

ll. 1237, 1238. φυγὰν περὶόεσσαν, &c. Cp. l. 796, *Med.* 1296 δέϊ γὰρ νυν ἤτοι γῆς σφε κρυφθῆναι κάτω, 'Ἡ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος, also the taunt of Aeneas to Turnus, *Virg. A.* 12. 892 'opta ardua pennis Astra sequi clausumve cava te condere terra.' Note ὑπό with gen., apparently signifying motion under, where the accus. might be expected. Strictly, however, it denotes the sphere or region, within which the motion takes place,—'travel beneath the earth's dark recesses.'

l. 1241. τεθρίππων . . . χαλάν, 'swiftest hoof of four horses' = 'car drawn by four horses of swiftest foot'; a strangely condensed expression.'

l. 1243. ὅτε μὴ χρῆζων, &c., 'save when a god by his sovereign will steals him away' from danger.

ll. 1245, 1246. τί ποτε, &c., 'what (further) fate awaits thy suffering soul?' i. e. worse than the doom which we know of (l. 1236).

l. 1247, 1248. Paley cites the saying δράσαντα παθεῖν, spoken of as an 'ancient saw' (τριγέρων μῦθος) in *Aesch. Choeph.* 305. Such, say the Chorus, is the eternal law of justice.

ll. 1250-1319. CREUSA. 'I am pursued; my fate is sealed. Whither shall I fly?' CHORUS. 'To the altar; there thou art safe.' CRE. 'What avails that? the law has decreed my doom. Here come the avengers' CHO. 'Seat thyself here; then, if they kill thee, the guilt will be theirs.'

ION (with armed attendants). 'What viper, what dragon is this, with murderous glance, more fell than Gorgon's venom? Seize her, drag her to her doom! Happy I, that here have proved her treachery; else to Hades she had despatched me soon. Nay, this altar shall not save thee! (To the attendants. See her crouching yonder, if so she may escape us.' CRE. 'Slay me not; I am holy to the god.' ION. 'And yet wouldst kill me, his minister?' CRE. 'Not so art thou now; what thou wert once, I am.' ION. 'Innocent was I; that art not thou.' CRE. 'Thee, as a foe to my house, I sought to kill.' ION. 'I came not in arms against thy land.' CRE. 'Yes, and with flaming fire to ravage it.' ION. 'How so?' CRE. 'Thou camest to rob me of mine own.' ION. 'Twas my father's gift.' CRE. 'What right had he, an alien?' (A pause.) ION. 'Of my father's wealth was no portion mine.'



CRE. 'All that his sword had won; nought else.' ION. 'Leave this sanctuary! thou art doomed.' CRE. 'Wilt thou slay me within the holy place?' ION. 'What pleasure is thine to die at this altar?' CRE. 'Thus may I injure one who injured me?' ION. 'Surely the gods deal unrighteously with men! Not the guilty, but the innocent should find protection at their altars: but now both good and bad fare alike at their hands.'

l. 1251. κρατηθεῖσα, sing. with plural verb as in l. 549. Cp. also *Iph. T.* 579 ἤκομεν . . . σπεύδουσα, *H. Fur.* 858 μαρτυρόμεσθα δρῶσα.

l. 1252. ἵν' εἴ τύχης. Cp. ἵν' εἴ κακοῦ *Soph. Aj.* 386.

ll. 1253, 1254. προὔλαβον . . . μὴ θανεῖν, 'got the start of them (running) for my life,' or 'in the race for life' (C.).

l. 1256. τῷ νόμῳ, &c., 'the law of the Delphic temple,' i.e. of Phoebus, whose altar would therefore be no sanctuary for her.

l. 1257. χειρία γε, &c., 'aye, if they get you into their hands,' before you reach the altar. καὶ μὴν = 'see now,' here they come.

l. 1258. πυρᾶς ἐπι, either 'on' or 'near' the altar. For the former cp. *Androm.* 1123 ἔστη 'πι βωμοῦ.

l. 1260. προστρόπαιον αἶμα, 'the stain of bloodguiltiness' which would attach to murderers of a suppliant (*προστρόπαιος*).

l. 1261. ὄμμα, 'form,' Lat. *species*. Rivers were represented with the head or face of a bull, as the Achelous in *Soph. Trach.* 508, the Eridanus in *Virg. G.* 4. 371 'gemina auratus taurino cornua vultu.' Various explanations have been offered; probably the bull symbolises the rushing force of the torrent, while the horns may represent the branching tributary streams. Erechtheus is said to have married Praxithea, grand-daughter of the Athenian river Cephissus.

ll. 1263, 1264. ἀναβλέποντα, &c., 'flashing from its eyes a murderous fiery gleam.' ἥσσω, 'less harmful' or 'deadly.'

ll. 1266-1281. The irregular order of these lines, in the manuscript arrangement, is doubtless intentional. (For proposed alterations see *C. A.*) Acting on his first impulse Ion bids his attendants seize Creusa; he next pauses to congratulate himself on his escape from her wiles; lastly he becomes aware of her position at the altar, and points out the fact to his followers.

l. 1266. λάζυσθε. This verb, an Ionic form from the same root as λαβεῖν, occurs frequently in Euripides. Cp. ll. 1027, 1402, *Med.* 956, *Hec.* 64, &c.

l. 1267. καταξήγωνσι, 'rend,' lit. 'card' like wool. Cp. *Supp.* 503 πέτροις καταξανθέντες. πλάκες are the uplands of the district beyond the Phaedriades (l. 714 n.).

l. 1268. πετραῖον, &c., 'shall be hurled with a bound rock-flung' (l. 1236); lit. like a quoit (δίσκος). So in *Troades* 1121, Astyanax



thrown from the battlements is termed *πύργων δίσκημα πικρόν*. ἄλμα is acc. of cognate notion with the verb.

l. 1270. ὑπό, 'into the hands of.' For *μητρυιάν* see on l. 1025.

l. 1271. ἐν *συμμάχοις*, 'while among friends' here at Delphi. Ion congratulates himself on having 'measured,' i.e. learnt the true nature of Creusa's 'feelings' towards him before she had got him to Athens, where he would have been without protectors.

l. 1273. *περιβαλοῦσα*, 'having ensnared,' as in a net.

l. 1274. ἄρδην = 'effectually,' lit. 'with hand uplifted to give a deadly blow.'

ll. 1276-1278. οἶκτος ὁ σός, &c., 'thy appeal for pity affects me more powerfully for my own sake and my mother's,' who has been so near losing her son. 'For,' he adds, 'I have yet a mother in name, though she is absent in the body.' οὐπω, 'not yet,' i.e. 'never,' as in l. 546. This allusion to an 'absent' mother by one who was on the point of slaying the real one, is a fine instance of *εἰρωνεία* (l. 109 n.).

l. 1279. ἐκ τέχνης τέχνην, 'web upon web of trickery' (l. 826), by her attempt first to murder him, and now to escape the penalty of the crime.

l. 1280. βωμόν ἔπτηξεν, 'comes crouching to the altar.'

l. 1283. ἵνα = 'in whose precincts,' or 'at whose altar.'

l. 1284. ἐν μέσῳ, 'betwixt.' The 'irony' here and in l. 1287 is again apparent.

l. 1286. ἔκαινες denotes attempted action. So *ἐκαινόμην* *Iph. T.* 27. ἔπειτα = 'and yet,' in spite of my sanctity. Cp. *Med.* 1398 *κάπειτ' ἔκτας*.

l. 1287. οὐκέτι, &c., because Apollo had resigned him to Xuthus as his reputed father.

l. 1288. πατὸς ἀπουσίαν λέγω. Ion means to say that in the absence of Xuthus he belonged to Phoebus, who acted as a father to him (l. 136).

l. 1290. Lit. 'not at least as an innocent person, whereas *my* state was formerly innocent.' Creusa founds her claims upon her connexion, as a suppliant, with Apollo's altar and temple; Ion replies that this privilege belongs only to the innocent and holy such as he was, but Creusa is not. For τάμά = 'my state' or 'course of life' see on ll. 247, 789.

l. 1291. The aorist ἔκτεινα denotes an attempt carried out, at least so far as Creusa was able. Cp. l. 1500. So in *Soph. Ai.* 1126 Menelaus says *κτείναντά με*, to which Teucer replies *κτείναντα*; *δεινόν γ' εἶπας, εἰ καὶ ῥῆς θανάων*, and M. rejoins *θεὸς γὰρ ἐκσώζει με, τῷδε δ' οἴχομαι*.

ll. 1293, 1294. By a common metaphor (explained in 1295) Creusa accuses Ion of having 'tried to set ablaze' her father's house. Ion

affects to understand it literally. ποίοισι and ποία are used in the contemptuous sense so common in Aristophanes, as much as to say, ‘burn thy house indeed!’

l. 1296. Ion supposes that Xuthus had ‘acquired’ some landed property at Athens in right of his marriage. Creusa (l. 1299) undeceives him on this point, and further assures him (l. 1305) that all Xuthus had to bestow was the territory in Euboea (l. 60) he had won by fighting for the Athenians. It will be remembered that Xuthus in his promise to Ion had included πολὺς πλοῦτος (l. 579) as part of the inheritance.

ll. 1297, 1298. τῆς Παλλάδος, sc. γῆς or πόλεως. In λόγοις, ‘words’ as opposed to deeds of arms, there is supposed to be a covert allusion to the demagogues of the poet’s own time. But the opposition may be merely rhetorical, like the oft recurring ἔργῳ and λόγῳ.

l. 1299. ἐπίκουρος, &c. A mere ‘ally,’ being an alien, could not ‘possess’ any inheritance at Athens, this being the right of citizens only.

ll. 1300, 1301. μέλλειν refers back to ἐμελλες in l. 1295. ‘So then for fear of a mere *intention* you sought my life?’ ‘Yes, to save my own, in case you should no longer *intend*,’ but proceed to action. The risk, she maintains, was too great to allow of any delay on her own part.

l. 1302. εἰ = ὅτι, ‘art jealous that,’ &c. After verbs expressing emotion (θαυμάζειν, φθονεῖν, ἄχθεσθαι, &c.). ‘Attic politeness, which prefers indirect to direct assertion, uses this idiom frequently’ (Jelf, *Gr. Gram.* § 804. 9).

l. 1303. τῶν ἀτέκνων, a general statement, the inference in this particular case being ‘Because I am childless, wilt thou rob me of my home?’ Dr. Verrall’s rendering—‘Must *heirless wealth* escheat perforce to thee?’ preserves the sense.

ll. 1304, 1305. πατρικῆς, sc. γῆς. ‘Had I at least no share in what was my father’s?’ ὅσα, sc. ἐκτήσατο. παμπησία, ‘thy full possession,’ i. e. all thou canst claim. For derivation see on l. 675.

l. 1306. θεηλάτους is simply ‘divine,’ as in l. 1392. The word is used in a wide sense of anything done or caused by a god, as συμφορὰ *Orest.* 2. In connexion with ἔδραι it might of course mean ‘reared for gods’; but this is not necessary.

l. 1307. Creusa says ‘keep your counsel for your mother, wherever she is,’ if you can find her. But this was just what Ion was really doing, though unaware of the fact. Another fine instance of tragic ‘irony.’ Note the *hyperbaton*, or transference of μητέρα into the clause ὅπου ἐστί from its proper connexion. The phrase ὅπου-σοί-ἐστί is in sense equivalent to an epithet—‘thy *lost* mother’ (B.).

ll. 1308, 1309. For the force of the pres. κτείνουσα see on l. 1224. ἦν γε, &c., 'not if,' &c., since οὐχ ὑφέξεις = 'escape.'

l. 1310. ἐν στέμμασι, 'amid the wreaths,' that decked the altar (l. 224).

l. 1311. By τινά she means Apollo, but the plural ὧν makes it purposely ambiguous. Ion would understand Xuthus.

l. 1312. φεῦ expresses disapproval mingled with regret = 'fie!' or 'dear me!' Cp. *Heracl.* 535, 552.

ll. 1314, 1315. For βωμόν ἔξεν (also l. 1317) see on ll. 5, 91. οὐκ, with ἐχρήν. Cp. *Hipp.* 507 χρήν μὲν οὐ σ' ἀμαρτάνειν. Supply a new subject with ἐξελαύνειν, 'one ought to banish.'

l. 1316. ἐνδίκους. It is doubtful whether we have here a genuine instance of the dative after χρή. There seems to be no certain example elsewhere of this construction. In Aesch. *Eum.* 680 the true reading is probably αἰδουμένων, not αἰδουμένοις, and in Soph. *Ant.* 736 ἄλλω γὰρ ἢ μοι χρή, &c., may mean 'in the interests of another than myself.' A similar rendering is possible here, though less likely, on account of the connexion of this line by contrast with l. 1314.

l. 1317. ὅστις ἡδικεῖτο is simply the past tense, required by the form of the sentence with ἐχρήν, of ὅστις ἀδικεῖ = τὸν ἀδικούμενον, 'the injured party.' Ὅστις has its usual generic force, denoting a class. For the sentiment Paley aptly quotes from a fragment of Euripides—

ἐγὼ γάρ, ὅστις μὴ δίκαιος ὦν ἀνὴρ  
βωμόν προσίξει, τὸν νόμον χαίρειν ἐὼν  
πρὸς τὴν δίκην ἄγοιμ' ἂν οὐ τρέσας θεούς.

ll. 1318, 1319. ἐπὶ ταῦτό τοῦτο, i.e. to the altar or sanctuary. It is unjust, Ion says, that good and bad men should have this same privilege and obtain an equal measure of divine protection.

Enter the PYTHIAN PRIESTESS from the temple.

ll. 1320-1368. PYTHIA. 'Stay, my son! I, the priestess of Apollo's shrine, am come forth to meet thee.' ION. 'Hail mother! knowest thou what this woman hath done?' PYTH. 'I know it; but thou too art cruel.' ION. 'Revenge is lawful.' PYTH. 'Nay, quit this place and go—' ION. 'Whither?' PYTH. 'To Athens, with hands unstained.' ION. 'To slay one's enemy is no crime.' PYTH. 'Hear me.' ION. 'Say what thou wilt.' PYTH. 'See'st thou this?' ION. 'An ancient cradle.' PYTH. 'In this I found thee, newly born.' ION. 'Why hidden here so long?' PYTH. 'So Phoebus willed it, to keep thee here; now he bids thee go.' ION. 'What is herein for me?' PYTH. 'The wrappings of thy infancy.' ION. 'By these may I find my mother?' PYTH. 'Yes, since Heaven wills it. Go thou upon thy quest; take with thee these relics, so long concealed. As a mother I bid thee farewell. Begin

here at Delphi. *Phoebus and I have done our part for thee.* Exit  
PYTHIA.

l. 1320. The γάρ implies that her position as priestess gives her the right to interfere. Hence she asserts the dignity of her office.

l. 1321. θριγκοῦ, here probably the low wall enclosing and protecting the *adytum* (P.). Note the uncommon construction with the gen. after ὑπερβάλλω. There is possibly an instance in l. 220; but see note there.

ll. 1322, 1323. τρίποδος . . . σώζουσα had better be taken with προφῆτις, 'preserving, as priestess, the tripod's ancient rite,' than with ἐξάιρετος. All the women of the district, over fifty years of age, were eligible for the office.

l. 1325. ἀλλ' οὖν, 'at all events,' sc. σὲ τεκεῖν. She had been his foster-mother (l. 49).

l. 1326. ἐκτείνειν (also κτείνοντας l. 1328). For the tense cp. ll. 1286, 1300, 1308 n.

ll. 1329, 1330. προγονοῖς, 'stepsons,' *frivignis*. For μητρυαῖς see on l. 1025.

l. 1331. μὴ ταῦτα, sc. λέγε or ποίει.

l. 1332. νοουθετούμενον, 'following thy counsel,' i. e. 'what dost thou advise me to do?'

l. 1333. καθαρῶς, 'with hands undefiled' by blood. Cp. καθαρά μέλαθρα *1 Th. T.* 693. ὑπό, 'attended by' (l. 499 n.).

l. 1334. For the duty of taking vengeance on one's enemies see on l. 1046. Such an act did not involve the stain of blood-guiltiness.

l. 1337. ὑπαγκάλισμα, lit. 'embracement,' i. e. 'what I clasp in my arms.' Cp. *Tro.* 752, also the verb ὑπαγκαλίξιν *Heracl.* 42, *Cyel.* 495.

l. 1338. For ἀντίπηγα see on l. 19. ἐν στέμμασιν, 'wrapped in fillets,' probably of wool (P.).

l. 1340. νέος is predicative, 'new is the tale which,' &c., i. e. a new point is introduced into the story, viz. the cradle.

l. 1341. αὐτά, 'these relics' (C.); the cradle and its contents.

l. 1342. ἡμᾶς, after ἐκρυπτες, as the reply indicates. 'Why were you hiding (these relics) from me all this while, when you received them at that time?' But the τότε is a correction; see C. A.

l. 1343. θεός is probably a monosyllable. An anapaest in the first foot is rare, unless contained in a single word.

ll. 1344, 1345. τῷ, 'whereby.' κατειπών l. 1215). 'after declaring.'

ll. 1346, 1347. πόθεν = 'why?' ἐνθύμιον, adj. 'put into my mind.' or 'suggested.' σῶσαι, 'the keeping,' i. e. 'to keep.' The sequence is interrupted by Ion's question.

ll. 1348, 1349. δράσειν, the future, implies 'for what purpose?' But



the priestess in her reply uses *σῶσαι*, the *timeless* aor. denoting the simple act. See preceding note.

l. 1352. *ζητήματα*, in opposition to *τάδε*, 'will these tokens thou discloset be a clue to finding my mother?'

l. 1354. *μακαρίων φασμάτων*, 'of blest visions,' i. e. 'revelations.'

l. 1355. *ἐκπύνει* = 'search diligently' till you find her; a condensed phrase, such as Euripides is rather fond of using, for 'work out the problem (or task) of finding her.'

l. 1356. She bids him spare no pains, even if he has to traverse both continents in the quest. 'But,' she significantly adds, 'I advise you to *begin* here at Delphi.'

l. 1357. *γνώσει*, &c., then, after personal inquiry, 'you will discover the facts.'

l. 1359. *ἀκέλευστον*, in reference to Ion's question in l. 1346. There had been no direct command, only an *ἐνθύμιον*.

l. 1360. *οὔτου*, 'wherefore,' sc. *οὐνεκα*, which some editors insert, omitting *λέγειν*. (See *C. A.*) Cp. *οὐ δὴ χολωθείς Alc.* 5.

l. 1364. Paley's version, 'begin on the spot where you ought to begin the inquiry' (*οὔθεν = ἐκεῖθεν οὐ*) is hardly satisfactory. Better, with Verrall, take *ἄρξαι* as infin. after *χρή*, and translate 'As to the point whence you ought to start your inquiry, [find out] first whether,' &c. Hence a comma instead of a colon should be put at the end of this line.

l. 1365. *Δελφίδων*, &c. The priestess herself had suspected such a thing as barely possible (l. 44).

l. 1367. *Ἑλλάς* = *Graeca mulier*. Cp. *Phoen.* 1510 *τίς Ἑλλάς ἡ Βάρβαρος*.

l. 1368. *μετέσχε*, as a *σύνεργος* (l. 48).

ll. 1369-1444. ION. '*Ah me! I weep, in sadness thinking of the past—left to die in helpless infancy, nameless and unknown, of a mother's care bereft! She too, robbed of her child, hath suffered sorely. Now, Phoebus, I dedicate this ark to thee. Yet stay! thereby I may foil his purpose. I must open it. (Removes the wrappings.) What miracle is this? The bands are fresh; no mark of age or decay is here!*

CREUSA. '*What do I see? (A pause.) It is the cradle in which I laid thee! (Leaves the altar.)* ION (to the guards). '*Seize and bind her!*' CRE. '*Slay me; yet will I cling to thee; thou art mine.*' ION. '*Thine! and yet thou would'st have slain me?*' CRE. '*My own child!*' ION. '*Hold thy peace; I will test thee. What is herein?*' CRE. '*The robe I put around thee, my own work.*' ION. '*Describe it!*' CRE. '*A Gorgon form, with snakey fringe engirded.*' ION. '*'Tis even so; is there aught besides?*' CRE. '*Serpents too of gold, an heirloom*



of my family.' ION. 'How worn?' CRE. 'As a necklace for the babe.' ION. 'One thing more.' CRE. 'A wreath from Athena's olive, fresh and green.' ION (embracing her). 'Mother, with joy I behold thee!' CRE. 'My darling! I have found thee, alive, not dead.' ION. 'Aye, dead no more, clasped within thine arms!'

l. 1371. ἀπημπούλα, 'got me out of the way,' lit. 'sold me away' like a slave-child. Cp. *Iph. T.* 1360 τήνδ' ἀπεμπολάς χθονός.

l. 1374. δαίμονος, 'fortune,' in opposition to θεοῦ.

l. 1375, 1376. χρόνον ὄν, &c., refers to the whole period of his infancy. It should regularly be followed by the imperfect of the verb; the aorists τρυφήσαι, &c., merely denote the act or state without reference to time (l. 1349). That, if determined at all, is determined by the context. βίου, gen. of respect, 'to taste some joy in life.'

l. 1381. ἴν' εὕρω, &c., i. e. 'lest I discover aught I should not like.'

l. 1385. For τί πάσχω see on l. 437. The casket, if once offered to Phoebus, could no longer be meddled with; so that, if Ion had carried out his intention, the recognition (ἀναγνώρισις) would not have come to pass.

l. 1386. δὲ σέσωκε. For a different reading see *C. A.*

l. 1388. ὑπερβαίην, 'overstep' the bounds of, i. e. escape my destiny. Cp. ὑπερδραμῖν l. 973.

l. 1390. σύνδετα, 'fastenings' of the wrapper which contained the ark.

l. 1391. Mr. Bayfield is probably right in understanding περίπτυγμα, &c., of the ark itself, which 'embraces' or 'enfolds' the relics, not of the outer 'covering.' This Ion had just removed, exposing the ark to view. εὐκύκλου, 'deftly rounded' (l. 19 n.).

l. 1392. ἔκ τινος θεηλάτου, 'by some miracle.' See on l. 1306.

l. 1393. πλεγμάτων, 'plaitings' of osier work. Cp. πλεκτὸν κύτος l. 37.

l. 1394. τοῖσδε θησαυρίσμασιν = 'since these treasures were deposited,' a dative of reference; really perhaps an instance of the *dat. commodi*, the lapse of time being regarded as affecting the relics in some way for good or harm. Cp. *Soph. Oed. T.* 735 καὶ τίς χρόνος τοῖσδ' ἐστὶν οὐξεληλυθώς;

l. 1396. For the MSS. and various readings see *C. A.*; also for the spurious line 1400.

l. 1397. τὰμά, &c., 'my condition (l. 247 n.) brooks not silence,' i. e. 'I cannot be silent now.'

l. 1402. λάξυσθε. Cp. l. 1266 n.

l. 1403. ξόανα, 'carven work,' probably figures decorating the altar.

ll. 1404, 1405. οὐ λήγουσ' ἄν, a milder form of imperative = 'pray desist not.' So λέγεις ἂν λέγε. τῆσδε, sc. ἀντίπηγος (l. 1380).

ll. 1406, 1407. ῥυσιάζομαι λόγῳ, 'I am being seized' or 'laid claim

to, on a pretext,' viz. of being her son. See on l. 523. 'Nay,' says Creusa, 'thou art *found*,' not taken by force.

l. 1410. For **πλέκουσα** cp. ll. 826, 1280 n. **λήψομαι**, 'catch,' i. e. convict of trickery.

l. 1411. There is no need to suppose that she misunderstood **λήψομαι** in the sense of 'receiving.' She is anxious to be put to the test. **τοῦδε τοξεύω**, 'that is my aim' (V.).

l. 1416. 'Thy assurance certainly has something serious about it.' Cp. l. 692 **ἔχει δόλον τύχαν θ' ὁ παῖς**. For **τόλμα** see *C. A.*

l. 1417. **σκέψασθε**, &c. She bids the bystanders assist Ion in examining the robe.

l. 1419. **ἐκδίδαγμα**, 'lesson-work' or 'sampler.'

l. 1420. **λάβης**, as in 1410. **ταύτη**, 'in this way,' i. e. by giving a vague general description.

l. 1421. **ἡτρίοις**, 'threads' of the warp, i. e. 'texture.'

l. 1422. **ἐκκυνηγετεῖ**, 'dogs my steps.' Cp. **κυναγετεῖ διωγμόν** (cogn. acc.) *H. Fur.* 897.

l. 1423. For the *agis* see on l. 996. **κεκρασπέδωται** refers to the fringe surrounding it. For the form of the word cp. **μεμηχανή- μέως** l. 809 n.

l. 1424. **θέσφαθ'** is corrupt. See *C. A.* [Hermann's interpretation *nam invenimus significata ab oraculo*, 'we are discovering the meaning of the oracle,' even were it a possible rendering of the Greek, will not serve. The oracle had said nothing about any such token.]

l. 1425. **χρόνιον παρθένευμα**, 'maiden work wrought long ago.'

l. 1426. **μόνῳ τῷδ' εὐτυχεῖς**; 'is this (guess) your only piece of luck?'

l. 1427. **ἀρχαῖόν τι**, 'an ancient symbol,' said to date from the time of Erichthonius (ll. 24, 25). Cp. **παλαιὸν ὄργανον** l. 1030. The last words of the line may be corrupt. See *C. A.* for this line and the next.

l. 1428. **ἥ . . . λέγει**, if genuine, can only mean 'who bids us rear children therein,' i. e. enclosed or encircled by these snakes. Cp. **ᾠφεῖν ἐν χρυσηλάτοις τρέφειν τέκνα** ll. 25, 26.

l. 1429. **Ἐριχθονίου**, i. e. of the necklace of E., by brachyology (V.). For the scansion see on ll. 21, 268.

l. 1430. **τί δρᾶν**, &c., sc. **λέγει** from l. 1428. Cp. **τί τῷδε χρῆσθαι**; l. 1012 n.

l. 1434. The legend was that Athena caused the olive tree to sprout from the rock (l. 1480), and Euripides is supposed to have varied the account by saying she 'conveyed' it there. But **εἰσηνέγκατο** need only mean 'introduced,' by making the tree grow where none had grown before.

l. 1436. ἀκηράτου, 'inviolate,' because consecrated to the goddess. So ἀκηράτου λειμῶνος, of a sacred meadow, *Hisp.* 74.

l. 1439. Cp. Virg. *Aen.* 4. 31 'O luce magis dilecta sorori.'

l. 1440. ὁ θεός, i.e. 'the Sun-god will pardon me' for saying so. Helios and Apollo were not originally identical. In Homer they are always distinct. Aeschylus, *Supp.* 209, distinguishes αὐγὰς ἡλίου . . . ἀγρόν τ' Ἀπόλλω, probably also in *Choeph.* 995. Prof. Jebb, on Soph. *El.* 424, observes that 'the Ionic school [of philosophers] identified the deities of the popular creed with material powers and objects.'

l. 1441. Here the metre changes to 'dochmiacs' (l. 676 n.), expressing the overjoyed feelings of Creusa, wrought to the highest pitch of excitement by the discovery of her son. But Ion is less violently moved, being on the whole contented with his lot, and possessing a man's firmness and self-control. His part is therefore continued in the calmer iambic metre. ἐνέρων, sc. μετὰ from the next line. Cp. *Hec.* 146 ἴθι ναούς, ἴθι πρὸς βωμούς : *Hel.* 863 Τροίης . . . καὶ πρὸς βαρβάρων χθονός.

ll. 1444-1509. CREUSA. 'Hail, blessed light! what rapture is mine! To see thee, to feel thy form, whom in tears I bare and thrust away to perish!' ION. 'Mother, thy happiness I share.' CRE. 'Now is our ancient family restored, renewed; our darkness is turned to light.' ION. 'Mother, let my father share our joy.' CRE. 'Ah! what sayest thou? Of other stock thou camest.' ION. 'Alas! a bastard!' CRE. 'Pallas knows, goddess of our sacred hill.' ION. 'What meanest thou?' CRE. 'There, in secret union, Phoebus—' ION. 'Say on.' CRE. 'Made me his; to him I bare thee.' ION. 'O joyful tidings, if true.' CRE. 'And there I cradled thee, unwashed, unsuckled, and left to die.' ION. 'Cruel mother!' CRE. 'Fear forced me, all unwilling.' ION. 'I too sought thy life but now.' CRE. 'Ah, woeful day, then and now! Upon a storm-lost sea our fortunes roll; but now the gale has shifted and the wind blows fair.'

ll. 1445-1447. ἀμπυχαί, 'expanse.' αὐσω, βοάσω, deliberative conjunctive. The Attic fut. of βοάω is βοήσομαι. συνέκυσέ μοι, 'hath chanced to me' (intrans.). Cp. *Hdt.* 1. 119 τὰ συγκυρήσαντα.

ll. 1450, 1451. πάντα . . . παρέστη, lit. 'anything would have occurred to my mind to happen, rather than this,' i.e. this is the last thing that would ever have occurred to me.

l. 1452. ἔχειν, sc. in the thought that, &c., implied in φόβω.

l. 1454. γύναι, addressed to the Pythia, as though she were present. She had left the stage at l. 1368.

l. 1455. τίν' ἀνὰ χεῖρα, 'by whose hand (upborne).' See l. 37.

ll. 1458, 1459. ἐκλοχεύει, 'wert brought to birth' (l. 455). For the pres. cp. τίττει l. 1560. ἐκ χειρῶν ὀρίζει. Cp. ἐξώρισε l. 504 n., also διορίσαι l. 46.

l. 1462. τοῦμόν, 'my case.' See note on τὸ σόν l. 247.

l. 1464. ἐστιοῦνται, 'has its hearth,' i. e. family restored, since an heir is found.

l. 1467. λαμπάσιν, either an instrumental dat. 'recovers sight by the sun's radiance' (V.), or simply 'looks up in (unto) the sun's bright rays.'

l. 1468. πατήρ, Xuthus, as Ion supposes; but the mention of a 'father' touches Creusa sorely, and forces her to disclose her secret.

l. 1470. ἀνελέγχομαι = 'my sin is finding me out' (C.).

l. 1472. ἄλλοθεν, 'of a different stock,' from what thou thinkest.

l. 1474. ὑπό, 'attended by' (l. 499 n.). The nuptial torch was held by the mother of the bride or bridegroom in the procession. In *Med.* 1027 Medea complains that, being an exile, she will be debarred from doing her children this service.

l. 1477. ποθέν (not πόθεν), 'from some ignoble stock.'

l. 1478. Γοργοφόνα, Pallas (l. 991).

ll. 1480, 1482. Cp. l. 1434 n., also ἐλαιοφόρον ὄχθον (the Acropolis) *H. Fur.* 1178. The whole district abounded in nightingales. Cp. *Soph. Oed. Col.* 670 ἐνθ' ἃ λίγεια μινύρεται θαμίζουσα μάλιστ' ἀηδών. and Milton, *Par. Reg.* 245, 'where the Attic bird Trills her thick-warbled notes the summer long.'

l. 1485. κεδνόν, 'good tidings.' See Lexicon. Here and in l. 1488 Ion, relieved from the imputation of δυσγένεια, rejoices to find himself the veritable son of Phoebus, though he had rejected such an idea with horror, when Creusa had suggested it in the case of her pretended 'friend' (l. 329). But this change of feeling is but momentary; at l. 1524 he implores his mother to retract and confess what he imagines must be the truth.

l. 1487. ὠδῖνα, 'offspring' (l. 45 n.).

ll. 1489-1491. 'About thee I wound these swathing-bands, thy mother's maiden work' (παρθένευμα l. 1425). Cp. also l. 918. πλάvous, 'roving efforts,' which she had called ἐκδίδαγμα κερκίδος (l. 1419).

ll. 1492, 1493. γάλακτι . . . ματρός. 'I offered thee no mother's nurture with my breast's milk' = γαλακτι μαστοῦ by *hendriads*. For τροφεῖα = τροφήν cp. βίου τροφεῖα *Soph. Oed. Col.* 341.

ll. 1494-1496. οἰωνῶν γαμφηλαῖς = 'taloned birds.' ἐκβάλλει, the 'graphic' present, recurring in thought to the actual time and scene.

l. 1500. For ἔκτεινα (aor.) see on l. 1291.

l. 1503. τάδε refers to the crisis so lately past, her attempt upon Ion's life and his own design of slaying her.

l. 1504. ἐλισσόμεσθα, 'we are tossed to and fro' like a ship in a storm. The dactylic rhythm (to l. 1506) expresses the idea.



l. 1508. μέντω, 'may it (the change to fair) prevail.'

l. 1511. πρὸς, &c., 'with an eye to,' or 'viewed in the light of present events.' A verb (βλέπειν, &c.) is often expressed, as in *Med.* 247 πρὸς μίαν ψυχὴν βλέπειν.

ll. 1512–1552. ION. 'O changeful Fortune, how nearly had I slain my mother, happy now that I have found her! Yet, mother, a word in thine ear. Can it be that erring thou wast betrayed into a secret love, and now layest blame upon the god?' CREUSA. 'Nay, by Athena I swear, Phoebus, none else, begat thee.' ION. 'Why then did he declare me Xuthus' son?' CRE. 'As a gift Phoebus bestowed thee on him, that thou mightest gain thy heritage; else neither home nor father's name could be thine.' ION. 'Can the god speak falsely? This contents me not. I will question Phoebus himself.' (ATHENA appears aloft.) 'Ha! what heavenly form uprises yonder? Mother, let us fly, lest evil befall us.'

ll. 1512, 1513. Mr. Bayfield aptly compares the well-known passage in Hor. *Ode*. i. 34. 12, on the caprices of Fortune, beginning 'valet ima summis mutare,' &c.

l. 1514. παρ' οὗαν . . . βίου, lit. 'to what a narrow limit in my life's career did I come,' i.e. what a narrow escape I have had of slaying my mother. στάθμην is a line marking a certain boundary, and βίου defines as it were the sphere of its operation, 'in my life's course.' For παρά — 'within' a distance or limit cp. the common phrases παρ' ὀλίγον, παρὰ τοσούτου, &c.

ll. 1516, 1517. For φεῦ see on l. 1312. περιπτυχαῖς, lit. 'embraces,' i.e. 'may we not learn (see instances of) these facts (vicissitudes of fortune) wherever the sun shines,' all over the world?

l. 1518. μὲν οὖν are not in combination ('nay rather'), but the μὲν is answered by δέ (l. 1520), and οὖν has its usual force. The sense is—'true, I have found a mother in thee, but I would fain make sure about my father.'

l. 1519. γένος, 'parentage.' ὥς ἡμῖν, 'in my judgement.' So ὥς ἐμοί *Soph. Ant.* 1161 (P.) and elsewhere.

l. 1522. περικαλύψαι . . . σκότον, 'cast a veil of secrecy,' implied in εἰς οὓς εἰπεῖν.

l. 1523–1525. μή, 'whether,' with the indic. προστίθης, implies that Ion believes his suggestion to be true—'peradventure thou didst,' &c. Cp. μὴ εἴχετε *Hel.* 119, 'be not too sure ye had not.'

σφαλεῖσα . . . εἰς, lit. 'having made a slip into,' i.e. 'with the weakness incident to maidens thou wert betrayed into a secret amour.'

l. 1526. τούμὸν αἰσχρόν, 'the disgrace I should bring on thee,' if I were a base-born child.

l. 1528. παρασπίζουσιν, acting as παρασπιστής, or comrade in battle



(l. 991). Cp. *II. Fur.* 1099 παρασπίζοντ' ἐμοῖς βραχίουσιν. For Athena Nike see on l. 457.

l. 1534. πεφυκέναι. Apollo had in fact used this very expression (l. 536), though he had gone on to say that the child was 'a gift' to Xuthus. Creusa's reply is therefore an evasion, with which Ion will not be satisfied.

l. 1536. δεσπότην δόμων, viz. by adoption into the new family. See on l. 1542. The adopted heir might then assume the family name.

ll. 1537, 1538. These lines are significant. Ion's confidence in Apollo has received a shock, from which there seems no way of recovery. ἐμοῦ is therefore emphatic,—'Whether the god's oracle be true or false (this question) disturbs *my* soul, as well it may' (V.). See Introduction, p. xi.

ll. 1540, 1541. See note on ll. 71–73. Note the tribrach (δὲ λεγόμενος in the fifth foot. Other instances are *Hel.* 991 ἐς τὸ θῆ|λυ τρεπό|μενος, *Soph. Ai.* 459 πεί|δια | τὰδε.

ll. 1542–1544. The law of Athens required every citizen to be registered by the name of his real or adopted father. Hence some human father must be found for Ion, before he could enter upon his inheritance. Creusa then goes on to say πῶς γάρ, &c., i.e. 'you could never have borne the name of one, whose union with me I was trying to conceal.' This, though intended as an additional reason, is really irrelevant, since she had just said that Apollo's name as his father would not in any case have served the purpose. Cp. l. 71 n.

l. 1546. φαύλως, 'lightly' or 'offhand.' Cp. *II. Fur.* 89 φαύλως παραινῶν. αὐτά, i.e. the inquiry into my parentage.

l. 1549. ὑπερτελής, 'rising aloft.' Cp. Aesch. *Agam.* 286 of the beacon flame, soaring over the sea, also *Orest.* 6 κορυφῆς ὑπερτέλλοντα . . . πέτρον.

l. 1550. ἀντήλιον, probably 'facing the sun,' i.e. 'eastward'; so δαίμονες ἀντήλιοι Aesch. *Agam.* 502. It may however mean 'bright as the sun'; cp. ἀντίθεος. See Lexicon. The Ionic form is used in preference to ἀνθήλιος.

ll. 1551, 1552. Paley notes the popular superstition that the gods were only to be heard, not seen by mortal eye. He refers to *Hipp.* 86, where Hippolytus addresses Artemis κλύων μὲν αὐδὴν, ὄμμα δ' οὐχ ὁρᾶν τὸ σόν.

For the *deus ex machina* see Introduction, p. xii.

ll. 1553–1622. ATHENA. 'Fly not; I am Pallas, and your friend. Apollo hath sent me hither, charged with this message. (To ION.) He is indeed thy father; yet he bestowed thee on another, to give thee a home at Athens, where the secret of thy birth should be revealed. Now hear his commands. Creusa, take this lad to Athens, and set him

upon the throne of Erechtheus, from whom he is sprung. His sons shall give their names to the four tribes that shall inhabit my land. Their posterity shall rule the isles and coast-lands on either continent, Ionians from Ion named, of wide renown. From Xuthus too and thee shall offspring arise; Dorus first, and Achaëus in Pelops' land. Apollo hath done all things well, having saved thee and thy child, and reared him at Delphi to minister at his shrine. But reveal not to Xuthus the secret of his birth; and now fare ye well, and may happier days attend you.'

ION. 'Daughter of Zeus, in confidence I hail thy message.'

CRE. 'Phoebus now I praise, who hath restored me my son. Fair is his temple to my view; to its doors with joyful arms I cling.'

ATH. 'It is well; the god's purpose, though tardy, in the end prevails.'

CRE. 'Let us go; be thou our guide.' ATH. (to ION). 'Seat thee on thy throne. ION. 'A noble heritage is mine.' CHORUS. 'Hail, Leto's son! To the righteous cometh favour at the last; the wicked shall not prosper.'

1. 1557. οὐκ ᾔξιου, 'did not think proper.' In plain words, he was ashamed of his conduct. Ion had himself said as much for him—*αἰσχύνεται τὸ πρᾶγμα* (l. 367)—on hearing Creusa's story.

11. 1558, 1559. εἰς μέσον, 'between you,' or perhaps better 'come abroad,' since *publicity* was what Phoebus most wished to avoid. See μέσος in Lexicon. τοὺς λόγους, 'his words,' i. e. the explanation he has to offer.

11. 1560, 1561. The pres. *τίκτει* expresses a permanent relation, 'is thy mother.' Cp. l. 1458, *Bacch.* 2 *ὃν τίκτει ποθ' ἡ Κάδμου κόρη*, *ib.* 42 *ὃν τίκτει Δίη φύσαισι*, though plural, refers to Xuthus only. Cp. οἱ μ' ἔφυσαν l. 560.

1. 1563. *μηρυθέν*, 'by information' of the servants, who had told Creusa what Xuthus had forbidden them to reveal (l. 761). This led to the plot against Ion and its subsequent detection.

1. 1566. *διασιωπήσας*, 'keeping secret awhile.' The *διά* denotes an interval of time (V.).

1. 1567. *γνωριεῖν*, the regular Attic future of *polysyllabic* verbs in *-ίζω*. *σήν*, sc. *μητέρα*.

1. 1570. *ἐφ' οἷσιν*, 'to the ends for which.'

1. 1574. *δίκαιος*, 'he has a right to'; the regular personal construction with words like *δίκαιος*, *ἄγιος*, *δῆλος* (*ἔστι*), &c.

1. 1577. *χθονός* after *λαῶν*, lit. 'name-givers to the land and to the folk inhabiting the country divided into tribes.' This is the most probable rendering of *ἐπιφυλίου*, the *ἐπί* denoting extension or distribution, as in *ἐπιδήμιος* and similar compounds.

Whether these four Ionian tribes really represented local divisions of

Attica, or were originally named from professions or occupations (see next note), is extremely doubtful. But the question is immaterial for the purposes of this play. Cleisthenes, in 509 B.C., abolished these tribes, substituting ten others named after local heroes (*ἐπιχωρίων ἡρώων ἐπωνυμίας ἐξενρών* Hdt. 5. 66).

ll. 1579-1581. These names were said to mean *Τελέοντες*, 'tax-payers' (or *Γελέοντες*, perhaps 'nobles'), *Ὀπλητες*, 'warriors,' *Ἀργαδῆς* (= *Ἐργαδῆς*), 'labourers,' *Αἰγικορῆς*, 'goatherds.' This last however Euripides fancifully derives from the Maiden's *Aegis* in compliment to Athena.

ll. 1583, 1584. When the Ionians of the north coast of Peloponnesus, called Aegialeis, were driven out by the Achaeans of Argolis, they fled first to Attica. Thus in process of time Attica became overfilled, and successive migrations ensued (Thuc. 1. 2, 6) to the Aegean islands and the neighbouring coast of Asia Minor (*χέρσους παράλους*). Herodotus (7. 95) mentions the 'twelve Ionian cities of Athens' (*οἱ δωδεκαπόλεις Ἴωνες οἱ ἀπ' Ἀθηνέων*) in the islands and on the continent. See also Thuc. 1. 12. 4.

l. 1585. *ἀντίπορθμα*, i. e. on either side of the Hellespont, viz. Lamp-sacus, Elaeus, and other cities (Hermann).

l. 1587. *χάριν*, 'in honour of,' or 'in compliment to' Ion.

l. 1589. *γίγνεται*, the 'graphic' or vivid present = 'arisseth' before my sight.

ll. 1590-1592. 'Dorus' and 'Achaëus' are the mythical *εponymoi* of the Dorian and Achaean races, as Ion is of the Ionian. The Dorians, driven southward from their original home of 'Doris' in Northern Greece (called *μητρόπολις Δωριέων* Hdt. 8. 31), supplanted the Achaeans of the Peloponnesus (*αἶαν Πελοπίαν*), who established themselves in the district thenceforward called Achaia.

The promontory of *Rhium*, on the Corinthian Gulf, was distinguished by the trophy erected there after the victory of Phormion, B. C. 429 (Thuc. 2. 84). The mention here of a place otherwise unimportant has been taken as an indication of the probable date of the *Ion*. But see Introduction, p. v.

ll. 1593, 1594. *ἐπισημανθήσεται*, &c., 'a people named after him shall be marked (honoured) as being called by his name.' *κεκλησθαι* is the explanatory infinitive indicating the nature of this distinction. For *ὄνομα κεκλησθαι* see on l. 75.

l. 1596. *ἄνοσον*, i. e. without travail pains. See l. 942 n., and for *λοχεύει* l. 455.

l. 1602. *ἡδῶς ἔχη*, lit. 'hold gladly,' i. e. gladden the heart of Xuthus. 'That Xuthus may delight in his fond fancy' (C.) that he is the father of Ion.

1. 1603. ἔης, 'go thy way.' For readings see *C. A.*

1. 1604. ἀναψυχῆς, 'respice.' Cp. κακῶν ἀναψυχάς *Suppl.* 615.

1. 1608. καὶ πρὶν . . . ἦν, 'and even before, *this* was not incredible.' The position of τοῦτο, which should come after the δέ, makes it emphatic.

Unless this expression be ironical, there is some difficulty here. Ion had not, from the first (l. 1488), expressed his 'belief' in the story of his paternity. Later (l. 1523) he suggests the likelihood of a mistake on the part of Creusa, and finally (l. 1546) he flatly refuses to accept her statement, unless Phoebus himself should confirm it. There may possibly be some error in the text.

1. 1610. παιδός, gen. by attraction into the relative clause = παῖδα οὐ, &c., a fairly common construction.

1. 1612. ῥόπτρων, the 'ring-knocker' on the temple door. For illustrations see *Dict. Ant.* s. v. JANUA. Herodotus (6. 91) tells how an Aeginetan fugitive caught hold of the rings on the door of a temple of Demeter (ἐπιλαμβάνόμενος τῶν ἐπισπαστήρων), and clung to them until his hands were cut off by his pursuers.

1. 1613. ἐκκρηγνάμεσθα. This form, for the usual -κρεμάννυμι, -κρέμαμαι, occurs in *H. Fur.* 520 and one or two other tragic passages. προσεννέπω, 'bid adieu to.' Cp. Aesch. *Ag.* 1262 "Αἰδου πύλας δὲ τάσδ' ἐγὼ προσεννέπω, Soph. *Al.* 857 καὶ τὸν διφρευτήν "Ηλιον προσεννέπω.

1. 1614. ἤνεσα—'it is well that,' &c., the so-called 'momentary' aorist, referring to the moment when Creusa uttered the words αἰνῶ Φοῖβον, &c. Cp. ὤλβισα l. 308 n., and see references given there.

1. 1615. Cf. *Bacch.* 882 ὀρμάται μόλις, ἀλλ' ὕμῳ πιστὸν τό γε θεῖον σθένος, also Longfellow (from Frederick von Logau), 'Though the mills of God grind slowly, yet they grind exceeding small.'

πως = 'it may be that.'

1. 1616. ἔψομαι, 'escort' (in the air), not 'follow.'

1. 1619. ἐλαύνεται, 'is harassed.' So κακοῖς ἐλαύνομαι *Andr.* 31, συμφορὰς . . . οἷας . . . ἐλαύνεται Soph. *Trach.* 1045.

1. 1622. ὥσπερ πεφύκασι, 'as is their nature' (B.), i. e. they will fare *badly*, because they are by nature *bad*.

For the elision of ι in the perf., Paley instances σεσωφρονήκασ' ἀλλά, &c., *Troad.* 350. As regards the concluding trochaics the same editor observes that this metre is not often employed to convey moral reflections, and that the only other play, in which the Chorus use it at the conclusion, is the *Oedipus Tyrannus*.





## CRITICAL APPENDIX.

CONTAINING a list of the principal variations and corrections, with a short commentary, supplementing the footnotes to the text. An account of the MSS. and principal editions is added at the end of the Introduction.

- l. 1. 1-3. In the first line various 'emendations' have been attempted, the simplest being to transpose *νώτοις* and *χαλκίοισιν*), or to read *νώτοισιν πόλον*. Dindorf (1867) re-writes the whole passage thus:—

Ἄτλας, ὃ χαλκύνωτος οὐρανὸν θεῶν  
ὀχῶν παλαιὸν οἶκον, ἐκ τριῶν μιᾶς  
θεῶν ἔφυσε Μαΐαν, &c.

But no alteration is necessary. See note.

- l. 83. For *λόμπει* Musgrave (also Badham and Nauck) reads *κάμπτει*, governing *ἄρματα*, 'turns his car' on his backward course. This makes good sense, but has no manuscript authority.
- l. 84. *πῦρ τόδ' αἰθέρος* is the reading of the Palatine Codex, *ἄπ'* was added by Badham. For the other reading, *πυρὶ τῷδ' αἰθέρος* see note.
- l. 98. Badham suggests *εὐφημοί*, but the double epithet to *στόμα* is unobjectionable. There is no need to alter *ἀγαθόν*, either to *ἀγανοί* (Musgrave) or to *ἀγαθοί*, 'gentle lords' (Bayfield). L. Dindorf reads *φρουρεῖν*, after *ἀγαθόν* (*ἔστι*), connecting it with *ἀποφαίνειν* as a real infinitive.
- l. 118. A syllable is wanting in the MSS. to make this line correspond with l. 134 in the antistrophe. Fix reads *βυτάν* from *Ilipp.* 123, quoted in the note. This is plausible.
- l. 120. To get rid of the difficulty in *μυρσίνας*, Verrall places a comma after that word, connecting it with *ἐκπροιεῖσαι* and making *φόβαν* refer to the 'bay' mentioned above. This mars the rhythm of the line by disturbing the natural connexion of *μυρσίνας* with *φόβαν*. Paley suggests *ἄν* for *ῖνα*, sc. *δάφναν*, with Badham's addition of *θ'* after *μυρσίνας*, '(the bay) which the sacred streams bedew, and the myrtle foliage,' &c.

1. 168. Musgrave's αἰμάξω σ', for αἰμάξεις, is quite an unnecessary alteration.
1. 172. Dindorf reads καρφύρας, from Hesychius, who explains it αἰ ἐκ τῶν ξηρῶν ξύλων γινόμεναι κοῖται, referring to the present passage.
1. 206. For τείχεσι, which does not correspond with the antistrophe (l. 220), Hermann reads τύκαισιν = 'stone-work,' or τύκοισιν. No such word as τύκη occurs elsewhere, and τύκος is a mason's tool (*H. Fur.* 945). Dindorf reads τύποισιν. Musgrave's πτυχαῖσιν, 'recesses' or 'spaces,' would make fair sense.
1. 221. Some word, such as Hermann's βηλόν (or rather βαλόν), omitting the γ', is wanted to complete the metre, and perhaps the construction (see note). Paley suggests that the γ may have been the initial of the missing word.
1. 222. The reading is quite uncertain. That in the text (Hermann's) has been generally adopted.
1. 251. The alteration of οἴκοι to ἐκεῖ (Burgess and Nauck), 'yonder' or 'elsewhere,' is plausible, as an antithesis to ἐνθάδε, such as is not uncommon. But it is not absolutely needed. The same may be said of Hermann's περ for που = 'although.' ἔσχον (Stephens) for ἔχομεν is required by the sense, as referring to past time.
1. 258. Dindorf's reading ποίου πατρός is an improvement on the MSS. ποίας πάτρας, as is shown by Creusa's reply, in which however the questions are taken in reverse order (name, parentage, country).
1. 285. The MSS. reading Πύθιος is probably right, notwithstanding the metrical irregularity. Even without supposing a *synizesis* (Πύθιος), as Paley suggests, an anapaest may be allowed in the third foot, especially in the case of a proper name. And, as Dr. Verrall observes, the repetition of Πύθιος Πύθιαι is natural in the mouth of Ion, as indicating his interest in a place associated with his patron god.
1. 286. Hermann's τί τιμᾷ; seems to be the simplest correction of the MS. τιμᾷ τιμᾷ ὤς. The τί might easily fall out, and the ὤς is unnecessary to the sense. Several other conjectures have been made, the most ingenious being that of Mr. Bayfield τιμᾷ τί μαίει; adopted by Dr. Verrall.
1. 288. ξύνοιδ' (Tyrwhitt), for ξέν' οἶδ', is an obvious and certain emendation.
1. 300. The reading ἐνστρέφει = ἐνστρέφεται is doubtful (see note), but it comes nearest to the MSS. εὔ στρέφει. Badham reads σηκοῖς ὑστερεῖ ('lingers at,' &c.), which is not very near the MSS.

reading. Moreover ὕστερῃν usually means 'to come too late,' not 'linger.'

1. 315. Musgrave suggests ἀπανταχοῦ for ἅπαν θεοῦ, but the sense is clear.
11. 324-329. Some editors have attempted to change the order of lines by placing 11. 324, 325 after 327 or 329. But the disturbance of the natural sequence of thought is highly significant. Creusa approaches the subject of Ion's unknown mother with reluctance, then goes on to speak of other matters, and presently resumes the painful topic, which was necessary to introduce the story she had to tell.
1. 342. Hermann's correction οὗ φησιν supplies an answer to Ion's last observation. But perhaps the MSS. reading ὃ φησιν, 'by her own account she has suffered miserably too,' may after all be the right one.

11. 355, 356. In the MSS. these lines stand thus:—

ΙΩ. ἀδικεῖ νιν ὁ θεός· ἡ τεκοῦσα δ' ἀθλία.

ΚΡ. οὐκοῦν ἔτ' ἄλλον ὕστερον τίκτει γόνον.

The transposition of lines by Hermann, with ἡ altered to οὐ and a mark of interrogation after γόνον, is a manifest improvement.

1. 379. The MS. ἄκοντα, as explained in the note, is a forcible repetition of ἀκόντων in the previous line. Hence no alteration is necessary.
1. 390. The MSS. reading ἀλλ' ἐὰν χρή indicates a loss of two syllables. Wakefield reads ἀλλ' οὖν ἐὰν γε χρή, but this, as Paley observes, 'seems mere patchwork.' His own emendation ἐξερευνᾶν is adopted in the text, as giving better sense than ἐὰν, since the sequel shows that Creusa was by no means minded to 'let it alone' without further investigation.
1. 404. Badham reads ἀφίγμην, probably misunderstanding the meaning of the phrase ἀφικέσθαι εἰς μέριμναν. See note.
1. 417. Badham alters ἔχω into ἔχων, omitting the stop after ἐχρήσομεν. But the abruptness of the MSS. reading indicates a rough and ready style, suited to the character of Xuthus.
1. 434. Reiske's προσήκει γ' οὐδέν is nearer the MSS. προσήκει τ' οὐδας, than προσήκοντ' or προσήκον. The last word (οὐδας) is all that really needs alteration.
1. 448. Conington's suggestion πέρα for πάρος, 'exceeding the bounds of prudence,' is worth notice. But, perhaps, as Paley observes, the MSS. reading (as explained in the note) gives the true sense of the passage.
1. 450. Some editors adopt the Aldine reading καλά, 'what the gods

deem good'; but the repetition of *κακῶς* and *κακά* is probably intentional.

1. 457. The correction *πότνα* for *μάκαιρα*, in the Florentine Codex, is necessary to make this line correspond with l. 477 in the antistrophe, *νεάνιδες ἦβαι*.
1. 484. The MSS. reading *ἀλκάν* seems improbable after *ἀλκά* just preceding. Still instances of similar repetition do occur. Verrall's correction *ἀκμάν* = 'force,' in connexion with *δορί*, is a good one. Herwerden reads *αἴγλαν*, 'light' = 'joy,' the same metaphor as in *λάμπωσιν*, l. 476.
1. 500. There is no great difficulty about *αὐλίοις* with its usual rendering (see note). Verrall translates it 'on the pipes' from *αὐλίον*, supposed to be a diminutive of *αὐλός*. But the word, with *ἄντροις* following, would hardly have been understood in this sense, especially after the mention of *συρίγγων*, which was a distinct instrument from the *αὐλός* and the particular property of the god Pan. Herwerden's emendation *ἀναλίοις*, 'sunless,' is ingenious, but, according to the view we have taken, unnecessary.
1. 511. Stephens' correction *ἔχουσαι* for *ἔχοντα* is necessary to the sense. The description could not of course apply to Xuthus.
1. 521. *οὐ φρονῶ*; interrogative (Jacobs), is equivalent to the assertion in the MSS. reading *σωφρονῶ*, hence no alteration is required.
1. 526. In *φρενῶν ἀμούσους*, the reading of Cod. Pal., *φρενῶν* may be either the gen. of respect, 'uncultured in mind,' or the part. of *φρενέω*. The Aldine reading is *φρενούν*, the infin. But the notion of 'schooling' or 'advising' seems out of place here, since Ion was not attempting any such thing. On the whole Nauck's correction *φρενῶν ἀμοίρους*, adopted in the text, is perhaps to be preferred.
1. 537. The MSS. reading *ἄλλως*, 'a mere gift,' may be right. The alteration to *ἄλλων* (Dobree) is perhaps an improvement, on account of Xuthus' reply *ἐξ ἑμοῦ*.
1. 588. For *πέρι* Dobree reads *πάτερ*, assuming that the MSS. *πέρι* arose from misunderstanding the abbreviated *πῆρ*. But if the preposition be removed, *ὦν γινώσκω*, 'what I am thinking about,' for *ἃ γινώσκω*, is surely an impossible construction? For the sense see note.
1. 594. The MSS. give the imperfect reading *μηδὲν καὶ οὐδὲν ὦν*, which admits of no certain emendation. Scaliger's (in text) is perhaps the simplest and gives excellent sense. The correction *οὐδέινων* for *οὐδὲν ὦν* is at all events tolerably certain.
1. 602. Paley defends *λογίων*, to be scanned as a disyllable (like *Πύθιος*, l. 285). But the objection as to sense still remains, and



either ἐν λόγῳ (Matthiae) or λόγῳ (Verrall) may be adopted. See note.

1. 605. Stobaeus quotes this line as οἱ τὰς πόλεις ἔχοντες ἀξιώμά τε, which Dindorf adopts. Nauck, keeping οἱ . . . ἔχοντες, needlessly alters the final word to ἀξιώματος, making it depend upon ἀνθ' ἀμύλλοις.
1. 624. παραβλέπων, the reading quoted by Stobaeus, is more forcible (see note) than περιβλέπων. The MSS. give βίον, hence Nauck reads βίου. But this spoils the rhythm of the line, and βίου after αἰῶνα would be superfluous.
1. 646. Neither Nauck's emendation ἐμ' αὐτοῦ ('here') nor Dindorf's addition of μ' after ζῆν is necessary to the sense. The latter however makes it somewhat plainer.
1. 649. Verrall retains the MSS. reading φίλοις (corrected to λόγοις) as a play upon φιλῶ preceding. He takes it as neuter—'what thou likest,' or 'thy tastes,' in reference to Ion's desire to remain at Delphi.
1. 677. Hermann's ἀλαλαγὰς (see note), retaining τ' after στεναγμάτων, is a good correction, and suits his reading of the antistrophe (l. 696) τάδε τορῶς ἐς οὓς γεγωνήσομεν. The superfluous γε alone, in the MSS. reading, is evidence of corruption.
1. 691. Here again the text is corrupt. Nauck's emendation τάδε θεοῦ φῆμα (or φάμα) makes fair sense (see note). Badham reads ἃ δεσπότην φάμα, 'my master's tale.' Bothe would omit the whole line as an interpolation, understanding συμφορά with ἄτοπος, 'it (the event) delivers a strange message.' The antistrophe (l. 710), being imperfect, gives no clue to the metre.
1. 696. Paley brackets ἐς οὓς as a probable interpolation, supposing ἄλλας γ' to be omitted in the strophe, without any substitution.
1. 710. A line is lost here; hence it is impossible to determine the genuineness of τυραννίδος φίλα, the strophe also (l. 691) being corrupt. For the general sense see note.
1. 721. Verrall reads εἰσβολᾶν (gen. pl.),—'sorely constrained would be our city at receiving this descent (irruption) of foreign invaders.' But there is no authority for this sense of σκῆψις. Hermann's substitution of πενόμενα ('impoverished') for στερομένα is hardly an improvement on the text.
1. 723. The MSS. reading ἀλίσας is not certainly corrupt. If retained, it might refer to the συνοικισμός of Athens commonly attributed to Theseus (Verrall). But the text reading ἀλῖς makes good sense and is generally adopted.
1. 737. The word ἐκγόνους is probably corrupt, but no satisfactory emendation has been proposed. See note. Bothe and others



read τοῦ σοῦ παλαιοὺς ἐκ γένους, which is mere patchwork, and barely intelligible.

1. 743. Badham reads περιφερεῖ, 'with circling staff,' i. e. feeling all round for the track. But if στίβον can be taken as suggested in the note, περιφερῇ is better.
1. 745. The MSS. reading παρεσκέπω is easily corrected into πάρες κόπῳ (Tyrwhitt). But the subj. παρῆς is required by the rule with μή.
1. 755. Mr. Bayfield's suggestion νοσεῖ is plausible, 'to avoid the intrusion of the servant's personality.' But cp. l. 808. Nauck assigns this line, as well as l. 753, to Creusa, but then to whom would δεσποτῶν refer?
1. 780. Nauck reads ἐντελῇ for ἐκτελῇ, but the correction is hardly necessary. The same observation applies to ναοῦ for θεοῦ in l. 787, and to ἀκήρυκτον for ἀκύρωτον in l. 801.
1. 803. Nauck, following Kirchhoff, continues this line to the Chorus, reading μητρὸς δ' ὅποιās ἐστιν οὐκ ἔχω φράσαι. But the question and answer, as in text, is more forcible.
1. 828. The meaning of ἐλθῶν is not very clear (see note), and its genuineness has been reasonably suspected. Musgrave's λαθῶν would make a good antithesis to ἀλούς. For χρόνον, which is also obscure, Seidler proposed φθόνον, i. e. 'the odium' attaching to his base conduct.
11. 829-831. Hermann puts a comma after γῆς, reading Ἴων' (accus.), so as to continue the construction from περιβαλεῖν. This complicates the sentence unnecessarily.
1. 847. The reading is doubtful. The γε of the MSS. is open to suspicion, and Paley's correction μεθήσεις τοῦτ' makes good sense. Dindorf omits the line. In a later edition Paley has adopted Badham's emendation σὺ φείσει τοῦδ', but the emphatic σύ is not needed here, and τοῦδε, referring to Ion alone, is improbable in connexion with the preceding sentence, in which the old man has been advising the removal of both parties.
1. 864. Nauck adopts Dobree's suggestion of οὐ for οὐ, 'in a case wherein.' But Creusa's agitation is better expressed by the series of short spasmodic questions, as in the text.
1. 877. The MSS. reading κακοβουλευθεῖς is probably right. See the note. Hermann suggested κακὰ βουλευθεῖς, but this (as Mr. Bayfield observes) gives βουλευώ the sense of ἐπιβουλεύω.
1. 890. Paley's reading ἀνθίζοντα χρυσανγῇ, though simplifying the construction, involves the loss of the expressive picture conveyed in the compound χρυσαντανγῇ.
1. 905. Matthiae and Hermann rightly omit the καί before σεις, which would require ἐμός instead of μοι, as in l. 916.

1. 917. The MSS. add *οἰκεῖα* after *συλαθείς*. It spoils the metre, and is not required for the sense; still it is difficult to account for its insertion.
1. 922. Kirchhoff reads *κάποις*, referring to Delos as the 'garden of Zeus.' But the application is not obvious, and *καρποῖς*, as explained in the note, may very well stand.
1. 925. *οἶκτον* (Nauck) for *οὔτοι* is a good correction. The latter could only mean 'I cannot have my fill of gazing,' which is inappropriate to the context.
1. 930. *καινάς* (Musgrave) is a probable correction for *κακάς*, which hardly admits of a satisfactory interpretation.
1. 936. Badham brackets this line as spurious. There is some difficulty in the construction (see note), but the mention of the *άντρον* seems almost necessary to the old man's reply. The interruption of the *stichomuthia* is not an insuperable objection; cp. *Alc.* 818; *Iph. T.* 706.
1. 943. To avoid the unusual form *φαίημεν* Dindorf suggested *συμφαῖμεν*, 'I would agree,' which perhaps makes better sense. A similar alteration has been proposed in *Cyclops* 132.
1. 964. Hermann's correction *ἐς τι δόξ' εἰσῆλθεν* makes the line easier to construe, but there is hardly sufficient reason for altering the text.
1. 968. Badham suggests *πάτραν σὴν* for *πατέρα σὺν*. This would improve the rhythm, but *πατέρα*, as commonly explained, is probably right.
1. 997. The reading *ἦξεν* for *ἦλθεν*, suggested to Paley by a friend, is so probable, in regard of the supposed derivation of *αἰγίς* from *αἰσσειν*, that it would almost be well to adopt it. The MSS. *ἦλθεν* may be an explanatory gloss.
1. 999. *οἶσθ' ἢ οὔ* is Badham's emendation for *οἶσθ' ἢ τί δ' οὔ*. Dindorf has *οἶσθας*, which is a doubtful form in Attic Greek. In *Alc.* 780 the reading is probably *οἶδας*, itself also a rare form.
1. 1004. Paley's reading *ἔχοι δ' ἄν* is nearer the MSS. *ἔχοιτ' ἄν* than Hermann's *ἔχοντας*, which Nauck and other editors have adopted.
1. 1011. Verrall reads *φόνῳ*, 'in the slaying,' from Cod. Pal., Canter *φόνος*, 'blood.' See note.
1. 1016. Snape's emendation (in text) of the unintelligible *κραθὲν ταυτὸν ἰχῶρ' εἰσφορεῖς* is ingenious and almost certain.
1. 1026. The reading *ἵν' ἀρνήσει* (Nauck), 'where you will (be able to) deny,' though it brings out the force of *αὐτοῦ*, is perhaps hardly necessary.
1. 1028. The MSS. *λαβεῖν* seems to have been an error of the copyist,

caused by λαβών in the next line. But λαβ- and λαθ- are often confounded.

1. 1035. The MSS. omit *τι*, which was added by Wakefield to complete the metre. The line is, however, of doubtful genuineness and is bracketed in many editions, as in the present text.
1. 1064.  $\tilde{\alpha}$  *τε* (Heimann) for *ἄτε* is a tolerably certain correction, both for the metre see the strophe, l. 1050) and the sense. Nauck's οὐ νυν ἐλπίς ἐφαίνεται' is therefore unnecessary.
1. 1084. Musgrave's *κορευόμεναι* is an excellent emendation of the MSS. reading *χορευόμεναι*. The repetition of the same verb, as a participial adjunct, after *χορεύουσι* (implied in *χορεύει* l. 1080), is most improbable; whereas the expression *κορὰὶ κορευόμεναι*, especially with *κοράν* following, is highly emphatic.
1. 1093. The form *ἄθήμευς* (from *ἄθεμις*) is preferable to *ἄθεμίτων* (Cod. Pal.), besides being required by the metre, to correspond with *ἐννύχιος* in the strophe, l. 1077.
1. 1099. There is possibly some corruption here, as the text reading does not exactly suit the strophic line 1083 *ἄενᾶων τε πτότᾶμᾶν*. But no certain correction has been proposed. Dr. Verrall, objecting to the sense (but see note) suggests *τε Διὸς εἰς*, and Mr. Bayfield substitutes *ὦδε* for *ὅ*, having previously adopted Hartung's needless insertion of *ἀμφ'* before *ἀενάων* in l. 1083.
1. 1106. The MSS. reading *κλειναί* is not demonstrably corrupt (see note); hence I have retained it in the text. *Ξείναι* (Dobree), unless similarly explained, would be equally inappropriate, the women, as well as the servant, being natives of Athens. If any alteration be made, Mr. Bayfield's *κεδναί* is at once suitable to the occasion and nearly resembles the MSS. *κλειναί*. Such corrections as *δοῦλαι* (Badham) and *φίλαι* (Elmsley) are mere stop-gaps, without authority, to supply the sense required.
11. 1134, 1135. The reading of the MSS. *ἡλίου φλογός . . . μέσας βολάς* gives a very awkward, if not impossible, construction. Many corrections have been suggested; that in the text, by A. Schmidt, is the simplest and most satisfactory. By merely transposing the words *φλογός* and *βολάς*, the former is at once brought into its proper position as the gen. after *ἀκτίνας*, while *βολάς* assumes its natural construction with *ἡλίου*.
11. 1138, 1139. If these two lines be retained, Elmsley's correction *εὐγανίαν* for *εἰγώνιον* is necessary to supply a substantive with *ἔχουσιν*, which otherwise has no construction. This fact, as well as the superfluous *γε*, marks the passage as probably spurious. Hence I have bracketed these lines in the text. At the same time, as Verrall observes, it is difficult to account for its insertion.

- l. 1154. The correction χρυσήρα for χρυσήρη (Stephens) is tolerably certain. The addition of an epithet to οὐραία, itself an adjective, is awkward, and we desiderate one for πόλιν.
- l. 1171. There is a *lacuna* in the MSS. at the beginning of this line. Probably a genitive after ἡδονήν should be supplied (see note), or else some adverb, such as Paley's οὐδύ, qualifying παρελθών.
- l. 1188. It is by no means certain that this line is spurious. It is not indeed necessary to the construction of the sentence, but the mention of παῖδ' τῷ πεφηνότι (see l. 978), at this juncture is significant, and there is no evidence of interpolation.
- l. 1196. The MSS. δόμοις is apparently copied by error from the next line. This objection is hardly removed by Nauck's alteration to δόμον, to preserve the normal construction with εἰσπίπτει. Paley's suggestion στέγην gives the right sense, but no emendation is certain.
- l. 1214. Owing to a misapprehension of the meaning of ἔχοντα (see note), various alterations have been proposed; e.g. λαβών ἔχοι (Dindorf), δλόντ' ἔχοι (Kirchhoff), &c.
- ll. 1227, 1228. The MSS. reading Φοῖβον should be retained: see note. These two lines form a fitting conclusion to the messenger's speech, and are almost necessary to explain the meaning of l. 1226.
- l. 1232. I have thought it best to retain θαῖ as an epithet of ἐχίδνας (see note). Dobree's reading θαῖς, with σταγόσιν, will mean 'quickly acting.'
- l. 1251. For the MSS. reading Πυθίῳ either Πυθίᾳ (as in text, or Πυθίων may be adopted.
- l. 1252. Scaliger's ἔν' εὐτύχῃς is the best correction for the MSS. ἔν' εὐτύχῃς. Hermann, not so well, proposes ἔν' εὐτύχαις, 'where you were once happy.'
- ll. 1266-1281. Kirchhoff alters the arrangement of these lines by putting ll. 1270-1274 after l. 1265, next ll. 1279-1281, then ll. 1275-1278, and last ll. 1266-1268. But the incoherence of the MSS. order seems intentional.
- l. 1273. Nauck unnecessarily alters δωμάτων into διεκτύων. The metaphor is sufficiently indicated by περιβαλούσα.
- l. 1280. I have retained the common reading of this line, omitting the MSS. οὐ. It may, however, be retained, if we put a note of interrogation after ἐργασμένων.
- l. 1286. ἔκτανες is Heath's probable correction for the unmetrical ἐκτενας of the MSS. Nauck reads κατ' ἔκτανες, αὐ, but this is a too violent alteration, and the imperfect is almost required by the sense.



1. 1288. ἀπουσίαν (Seidler) is a simple and probable emendation for δ' οὐσίαν, and removes all difficulty. See note.
11. 1296-1299. The transposition of these four lines, so as to make them follow l. 1303, is not obviously an improvement. There is perhaps a slight advantage in bringing the μέλλειν of l. 1300 into closer connexion with the ἐμελλες of l. 1295, to which it refers : but the connexion of the whole passage is clear enough according to the MSS. order, and there is no need to change it.
1. 1337. ὑπαγκάλισμα (see note) is a tolerably certain emendation by Elmsley for the MSS. reading ὑπ' ἀγκάλαις ἐμαῖς. That would involve the awkward, if not impossible, expression ἀγκάλαις χερύς, 'arms of my hand.'
1. 1342. For the MSS. τόδε, Hartung's suggestion τάδε might possibly be adopted. 'How came you to hide these (relics) from me, when you received them so long ago?' Or 'when you received me (and them) so long ago?'
1. 1348. Either the MSS. δράσειν or Musgrave's δρᾶσαι would be a possible reading, but no change is necessary. See note.
1. 1356. Nauck needlessly assigns this line to Ion; making the Pythia strike in with γνώσει τάδ' αὐτός,—'that you must decide for yourself.' Dindorf thinks a line has fallen out after 1355.
1. 1360. The Aldine edition has ἐβούλεθ' οὐνεκ', probably to complete the construction with ὅτου (see note). Badham reads ὅτου δέ γ' οὐνεκ', but the γε is superfluous. Perhaps Möllendorf may be right in omitting λέγειν, as a gloss to explain ἔχω in the sense of 'understand.'
1. 1386. σέσωκε is Dobree's correction for the MSS. ἔσωσε. Paley's suggestion ὡς ἔσωσε is equally good, and involves less alteration.
1. 1388. ὑπερβαίνην for ὑπερβαίη comes nearest to the MSS. reading. Wakefield and Dindorf read ὑπερβαίη τις ἄν.
1. 1396. For the MSS. reading σιγᾶν σὺ πολλὰ καὶ πάροιθεν οἶσθά μοι (which Verrall defends) Nauck reads σίγα σύ· πολλὰ . . . ἦσθά μοι, i. e. 'you have been too much for me.' But Paley's emendation, given in the text, is more satisfactory. He supposes πολ(εμ)ία to have been corrected to πολλὰ after the -εμ- had dropped out, and the σύ to have been added to complete the verse. Οἱ and ἦ were often confused, as οἶσθα for (ἐν)ἦσθα in l. 1351.
1. 1400. This line is clearly spurious. It was in Pan's cave (l. 938, that the child was exposed, but the one here mentioned is the cave of Aglauros, which was some distance away (l. 492 n.). Also the account disagrees with that given in the prologue (l. 17).
1. 1404. Hermann and Dindorf read οὖν for οὐ, misunderstanding the sense. See note.



1. 1416. The MSS. give ἡ τόλμα γε, but the α is short. Either Hermann's ἡ γε τόλμα (as in text) or Dindorf's ἡ τόλμη γε will do. Τόλμη is a variant form of τόλμα, like δίψα and δίψη, &c.
  1. 1424. The MSS. reading θέσφαθ' must be corrupt, in spite of Hermann's attempt to render it (see note). Some word is wanted to relieve the bare prosaic statement in ὡς εὐρίσκομεν, hence Musgrave's correction δεσμά θ' will not answer the purpose. [Verrall suggests τόδ' (or τὰδ') ἐφθασας σὺ φάσμαθ', &c., i. e. 'you described it before it was shown;' but φάσματα is hardly the right term here, and the σύ is not wanted for emphasis. There is no reason to suspect the word ὕφασμα.]
  1. 1427. The corruption is, I think, confined to the words παγχρύσφ γεννι, perhaps to the last word only. There seems to be no objection to ἀρχαῖόν τι (see note), but γέννι is objectionable on account of the unusual contraction and also for the sense. It was not the 'jaws' only, but the whole serpent that was 'of gold' (l. 25). It is perhaps hardly safe, in default of authority, to adopt Paley's tempting suggestion πάγχρυσον γάνος, in support of which he cites Aesch. *Agam.* 562, where ἀρχαῖον γάνος is used of bright armour. Porson's emendation δράκοντε μαρμαίροντε is simply a re-writing of the MSS. reading, and leaves the really doubtful word unaltered.
- Paley (on l. 1430) observes that the number of corruptions within a few lines shows that this part of the play had been very carelessly or illegibly written in the original MS.
1. 1428. The reading is again uncertain. That given in the text, though capable of translation, is not quite satisfactory. But neither the Aldine ἡ, for ἦ, nor Dobree's ἡ τέκν' ἐντρέρειν; λέγε, adopted by Nauck, improves the sense.
  1. 1434. Ἀθάνα is Matthiae's correction for Ἀθάνας. Nauck, following Stephens, reads Ἀθάνας σκόπελος ἐξηνέγκατο, to preserve conformity with the received legend. But see note.
  1. 1489. Paley reads δὲ σᾶς for the MSS. δ' ἐμᾶς, which cannot be right, as it was Creusa's own handiwork (l. 1425). Either this, or Barnes' δ' ἐμοῦ, 'of me thy mother,' may be adopted. Ἀνῆψα is a correction of the MSS. reading ἐνῆψα.
  1. 1498. Paley restores the dochmiac metre by omitting the superfluous ἐν before φόβφ and inserting τάν.
  1. 1504. Scaliger's emendation δείλαια comes near the MSS. δείλια, but δεινὰ δέ (Barnes) is better, answering to δεινὰ μὲν preceding.
  1. 1513. Pierson's correction αῦ for εὔ is probable, to avoid tautology with καλῶς, though Hermann retains the εὔ.
  1. 1562. Nauck retains the MSS. reading νομίζης (Dindorf κομίζης)

but the sense is not obvious. Lenting's correction κομίξῃ σ' is tolerably certain. Verrall reads νομίξῃ σ', 'give you a recognised place in the family,' instancing the phrase νομιζόμενοι νιεῖς, 'sons by adoption.' But the letters K and N are readily confounded.

1. 1603. ἴης is Wakefield's very probable conjecture for the MSS. εἴης. Mr. Macnaghten (*Classical Review*, vol. ii. p. 42) suggests εἶδης, which is also good; but in that case δ' αὖ must be read for τ' αὖ, to preserve the contrast with δόκησιν.
11. 1604, 1605. The meaning is clear, and there is therefore no occasion for Nauck's alteration, for which see footnote to text.
1. 1614. ποτε for που is L. Dindorf's emendation. Paley (from Grotius) suggests αἰ γέ που, which is also plausible.
1. 1617. The MSS. give this whole line and the latter half of l. 1618 to Creusa. Hermann restored the part to Ion. The last utterance (ἄξιον τὸ κτῆμά μοι) at all events would be inappropriate to Creusa.

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